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CHECKER KINGS IN ACTION

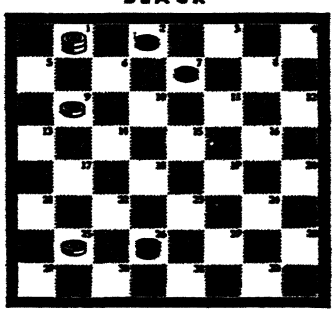
Checker Kings IN ACTION

Featuring the
Unrestricted World Title Match Games

By

Tom Wiswell *and* Millard Hopper

BLACK



WHITE

Black to play and win

SEE GAME 14.

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NEW YORK

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Dedication Page

THE AUTHORS take pleasure in dedicating this work to the following friends and fans in appreciation of their loyal support and co-operation.

THEY, together with the American Checker Federation, contributed to the successful playing of the Match.

LT. GOV. EDWARD N. ALLEN OF CONNECTICUT
CONGRESSMAN LOUIS B. HELLER
MEYER DAVIS
COL. SAMUEL S. SCHILLER
ED SULLIVAN
GENE TUNNEY
JACK DEMPSEY
GEORGE V. DE LERY
JIMMY POWERS
GEORGE P. WILLIAMS
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DALE HEATH
TOM MOHAN
J. SCHMOOK
RAY TRUEBLOOD
J. F. WRIGHT
DR. E. RIGBY
SAM HAYES
MILTON LOEW
BRYAN A. BONNER
R. M. MASON
WILLIE RYAN

(Also see Honor Roll in back of book.)

ACKNOWLEDGMENT

The authors wish to express their sincere thanks to experts Arnold Gallub and C. L. Avery for assistance in reviewing the manuscript; and to the following masters for their excellent annotations to various games:

JOHN T. BRADFORD
MARION TINSLEY
A. J. MANTELL
LEO LEVITT

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CHECKERS—UNRESTRICTED

By Tom Quinlan

Dean of American Checkers

I AM very pleased to have the honor of introducing this work to the Checker Fraternity and the public at large. For half a century checkers has been my main hobby and I always welcome the opportunity to proselytize the "game of games."

The authors (and principals in the world title match) are certainly too well known to require any introduction on my part to confirmed checker players. However, to those of you who are newcomers to the game, let me point out that Tom Wiswell and Millard Hopper have, between them, spent half a century playing and promoting checkers in every corner of the globe. By their many books, tours, television, and radio appearances they have contacted millions, of whom surely a goodly number stopped, listened, and learned to play.

For the benefit of the uninitiated let me point out that there are two basic modes of play in contemporary checkers: restricted and unrestricted. Briefly, the restricted form calls for the opening moves to be decided by ballot. Overseas the restriction extends to the first two moves; in this country to the first three. In three-move checkers there are 137 openings and under two-move there are 43.

Ninety per cent, however, of the checker-playing public still plays the unrestricted (or go-as-you-please) game, and for obvious reasons. It is this style with which we primarily concern ourselves here. As the name indicates, there are no re-

strictions on the opening moves under this mode of play—the contestants "move as they please." With all due regard for two- and three-move restriction, this is still "the people's game."

For one reason or another since the death of Alfred Jordan, the last of the old-time unrestricted champions, there have been no title matches in this field (two world wars, depressions, etc.). Millard Hopper, by virtue of an informal match victory over the late champion Jordan at Coney Island, claimed the title. In 1950 Mr. Wiswell, one of the country's foremost players, issued a challenge for the title. It was promptly accepted by Mr. Hopper.

This volume, then, is the complete story of that timely and interesting match. Some of the world's leading masters, along with the principals, have annotated the games in excellent fashion. John T. Bradford, U.S. Internationalist; Marion Tinsley, former U.S. Champion; A. J. Mantell, World Correspondence Champion; and Leo Levitt, U.S. Junior Champion show the few instances where the players went wrong, and their notes are as important as the games themselves.

An interesting feature of this "go-as-you-please" match is that both players adopted two-move and three-move lines, creating an entirely new tempo for unrestricted play. For their daring and initiative both players deserve great credit. This fact tends to make the work a two- and three-move book rather than a merely go-as-you-please volume.

In closing I extend my fraternal greetings to checker players everywhere. Continue to play the grand old game, which along with the sister game of chess, shall never die.

Kearny, New Jersey
September, 1951

TWO CHECKERED CAREERS

TOM WISWELL

Tom made his first move thirty-nine years ago in Manhattan. Since then he has "emigrated" to Brooklyn where he is now an honorary "Dodger." He commenced a promising banking career when seventeen with the Irving Trust Company and was sent to the American Institute of Banking. At this institute of higher learning (and also at the New York Clearing House) our hero attended his first "board meetings," conducted during financial lulls. He soon became absorbed in "chequers," as the clerks called it, and one of the vice-presidents, who regarded himself as a champ, kept Wiswell after hours—to attend more "board meetings."

FROM DRAFTS TO DRAUGHTS

The financial "goose walk" of 1930 abruptly terminated Wiswell's budding career as the Wolf of Wall Street, and the checker huddles between the vice-president and the junior clerk came to an end. Tommie's hobby became a lifesaver, for he opened a chess and checker club at Twenty-eighth Street and Broadway opposite the old Hermitage Hotel. Throughout the depression he got along by giving simultaneous exhibition displays against all comers. He entered his first serious competition in 1931 at the Class A Tourney held in conjunction with New York's Washington's Birthday celebration. The ex-bank clerk vanquished Hal Fischer, a now retired expert, to capture first prize. In 1934, when Willie Ryan conducted his nationally important Masters' Tournament at the Hotel Times Square, Wiswell tied Ray Gould for fifth major prize, behind such stars as Ryan, Grover, Hanson, and Vodola—truly a baptism of fire.

THE WISWELL-GROVER COMBINE

Shortly after, Wiswell and Grover joined forces in a legendary partnership that was to lead them both to greater achievements than either had dreamed of. The Damon and Pythias of the checker world soon had everyone asking "Where's Grover?" when Wiswell appeared, and "Where's Wiswell?" when Grover showed up. At the height of the depression the duo was operating uptown and downtown game centers and enjoying a boom period of their own. In 1938 Wiswell entered the New York Masters' Tourney and, unable to break a deadlock with Harold Freyer in the finals, agreed to share the championship with the East Side ace. At the first New York State Masters' Tourney two years later Grover and Wiswell had to be content with second and third prize money behind Willie Ryan. The protracted three-way finals carried the event far beyond its scheduled life. (The late Harrah B. Reynolds took fourth prize in this, his last tourney.) One game between Ryan and Wiswell lasted six hours!

WISWELL VS. CAMERON

In the same year O. J. Tanner, the game's noted patron of North Carolina, invited both Wiswell and Grover to Hendersonville to participate in a Southern Masters' Tourney and plan some matches with various local champions. Grover, who was now married and raising a family, declined and sent his "pupil," who won all his matches and finished as tourney runner up to Arthur Reisman. On the basis of this performance Mr. Tanner selected both Wiswell and Grover to play at the Miami Club the following winter—namely, the Grover-Ginsberg match and the Wiswell-Cameron and Banks-Wiswell matches (winners named first). Although Mr. Tanner passed away several years ago, Wiswell is still a popular and welcome visitor

to the Southern states, and especially the North Carolina area.

WISWELL AND HIS DRAFT BOARD

After being turned down by his draft board in 1941, Wiswell (with Grover) joined the Merchant Marine and made several hazardous journeys to Mexico and South America. One sunny day in the Gulf of Mexico Tom entertained his shipmates with a simultaneous display on the deck. One dark night the oil-laden tanker was blown up along with sixteen of his shipmates! Later Tommie was finally checkmated by his draft board and shipped off to Camp Tyson, Tennessee, for his basic training (the country's only barrage balloon center). Grover had gone to Tacoma, Washington, after sustaining a hand injury in a mishap at sea. The War Department, curiously (!), was considerate enough to ship Wiswell to Camp Lewis—in Tacoma. The old team went into action and the Grover-Hanson match for the Pacific Coast title and a $1,000 purse was the result.

CHINA, BURMA, INDIA

Even the best of friends must part, and Wiswell was shipped to the China-Burma-India theater where special services of the Medics put him to work entertaining the men in hospitals and camps with his simultaneous exhibitions. From 1942 to 1945 he was the acknowledged champion of the U.S. Army as a result of his match exhibition victories against Nathan Cohen, the Maine expert, and others. During one of his blindfold displays in Calcutta, against two officers, a general walked in, observed the performance and walked out rubbing his chin quizzically, muttering "How does he do it?" It was "Vinegar Joe" Stilwell.

LET'S PLAY CHECKERS

Just before the war years Grover and Wiswell collaborated on their first book, the very successful *Let's Play Checkers*, which skyrocketed into the best-seller class with a sale of over 35,000 copies. Thus encouraged, Tommie set to work, between chores in the service, on a book of problems (a field in which he is ranked No. One by many authorities), and *Checker Magic*, another hit, was the result. His other books include: *Learn Checkers Fast, 20th Century Checkers, Chess* (with Grover), and *World Championship Checkers* (with Ryan).

POSTWAR ACTIVITY

Three and a half years of globe-trotting and GI life had taken the edge off Wiswell's game and his pocketbook, so he confined his activities to writing books and national exhibition tours (while studying journalism in night school at N.Y.U.). In 1948, after a 10,000-mile tour with Grover, Tommie entered the New York Masters' Tourney—an unusually strong event that year. In the opening round he drew his old rival Harold Freyer, another ex-GI, and once again scored an upset by topping him 1–0–3. In successive rounds he defeated Gus Pilarsky, tied Abe Bernstein, defeated Abe Berg and Ed Scheidt, bowing only to Willie Ryan in the finals. In 1948–49 he assisted Dale Heath in promoting the Hellman-Long-Ryan matches and journeyed to Oklahoma City and Joliet, Illinois, to referee the sensational Hellman-Ryan match of the century.

Wiswell, whose forte is match play, challenged Millard Hopper to a forty-game match for the world's unrestricted title in 1951. This book is a record of that event. The enthusiasm and support accorded it was a tribute to both Wiswell and Hopper and an acknowledgment of the fine work they have done down through the years.

Wiswell, at present, is putting the finishing touches on a combination chess and checker primer. The book is being written in collaboration with his friend and associate, Larry Evans, the U.S. Chess Champion.

Louis Burt

OCTOBER, 1951

MILLARD HOPPER

People often ask Millard Hopper whether his last name is really Hopper or if he simply adopted it to highlight his hops on the checkerboard. Actually he was born with this appropriate appellation and his hops have carried him far both on and off the checkerboard. Besides being a checker champ, he is a talented artist and has made many illustrations and cover designs for leading magazines. He has written a book on backgammon; conducts a puzzle feature for King's Syndicate; and as a hobby gives demonstrations in hypnotism.

All these accomplishments came the hard way. As Hopper tells it, it was all a long, long struggle. It took years to get his first checker booklet published. It was only a fifteen-cent manual, but after it got circulated one of the copies found its way into the hands of Dick Simon of Simon and Schuster. A week later he got an offer from this firm to write his first large textbook, *An Invitation to Checkers.*

"Success begets success" is a favorite Hopper axiom. *Time* magazine gave him a page write-up and a month later A. S. Barnes commissioned him to do two books, one on checkers and one on backgammon. He didn't sit back or relax with these formidable developments, but went on to put checker lessons on the air over Station WAAM in Newark, New Jersey. In those days (1932) most of the programs were classed as sustaining and the talent went unpaid. This didn't daunt him for he realized that the radio was a powerful medium for informing the public of the virtues of the checker game.

He relates a humorous anecdote connected with his first

broadcasts. In his zest to highlight his program, he decided to add some sound effects by dropping his checkermen on the board. Later he asked a listener how his program sounded. "Terrific!" was the reply. "When you said you were releasing your army of checkermen, I thought the studio was being bombed."

Millard Hopper's first interest in checkers dates back to boyhood days in Greenwich Village and a visit to a nearby Y.M.C.A. to see the great "Christy Mathewson" give a checker exhibition.

Later he joined the old New York Checker Club and remembers playing such old-time masters as August Heffner and Dr. Schaefer. In those days he had a great rival in another budding champ named Louis Ginsberg. Other steps in his novitiate were Huber's Old Museum on Fourteenth Street and a little office on Montague Street, Brooklyn, where Melvin Brown, a great patron of the game, was host to visiting checker champions. Among the worthies who gathered there for hard fought battles were L. S. Head, Jim McEntee, Capt. Fishburne, George Kearns, Jesse Hanson, Ginsberg, Lawson, Murray, Husband, Nelson, L. M. Lewis, Harry Lieberman, and others whose names are already included in many checker books.

In 1914 Hopper won the Juvenile American Title from Harry Lieberman of Kansas City. Later he defeated the champions of Connecticut and Maine and was able to hold his own against the top-ranking players of the country.

Finding checkers a precarious living, he studied art at Cooper Union and the Mechanics Institute and later worked on the Art Staff of the John Wanamaker Store and Street and Smith Publications. Not having the time to devote to the new trends of two- and three-move restriction checkers, Hopper specialized in the "go-as-you-please" game, and in a match of ten games in this style of play met and defeated Alfred

Jordan, Champion of Great Britain. Later, when Melvin Pomeroy died, Hopper claimed his rights to the title of World's Unrestricted Checker Champion; a claim that was recognized by The American Checker Association (now The American Checker Federation).

After the publication of his textbook, Hopper opened up a Checker Concession at the New York World's Fair.

From that time on it is likely that he has done more to put checkers before the public than any other player in the history of the game.

During the last war he hooked up with USO and for six years toured over two hundred thousand miles giving checker exhibitions in the camps, hospitals, naval bases, and service clubs.

Some of his most outstanding checker promotions are: a four-page pictorial in *Life* magazine and page write-ups in *Time, Pic, Newsweek,* and *The American Magazine.* He has had a Universal Newsreel coverage and a weekly King's Syndicate feature which appears in a chain of over one hundred newspapers. He has been on the air on over a dozen radio stations and when television first came out, got checkers on a variety program with Allan Prescott at N.B.C. This was back in 1945 when things were only in the experimental stage. Since then he has appeared on TV Stations WPIX and WABD. His largest video audience, by far the greatest that checkers ever received, was on Ed Sullivan's "Toast of the Town," a C.B.S. network show, which reached an audience of two million people. This was followed by another N.B.C. appearance on the "We The People" program of Stage Door Canteen.

Millard Hopper believes, and rightly so, that if we get enough visibility for the game of checkers, people will soon realize its beauty and fascination and begin taking it up as a pastime. When that time arrives, the checker master will re-

ceive popular recognition and justifiable returns for his professional performances.

Millard is not one whit downcast over losing the title to such a famous star as Tom Wiswell and seriously expects to regain his lost laurels in their scheduled return match, probably late in 1953. Regardless of the outcome of that match I have no doubt that Millard Hopper will go down in checker history as a great player and, what is just as important, as the "Tex Rickard of Checkers."

OCTOBER, 1951 *George V. de Lery*

THE STANDARD LAWS OF CHECKERS

Modernized Version

THE STANDARD LAWS OF CHECKERS

1. The Official Checker Board to be used in National Tournaments and Official Matches shall be of green and buff squares, two inches square. The board shall be placed for playing so that the green Double Corners are on the right-hand side of the players.

2. The Official Checkers to be used in National Tournaments and Official Matches shall be turned and round, and of red and white in color, and of a diameter of not less than one and one-quarter inches, nor more than one and one-half inches. The pieces shall be placed on the green squares.

3. At the beginning of a contest the players shall toss for colors. The first move is made by the player having the Red (called Black in textbooks) pieces. Thereafter, the players shall alternate in leading off with Red in each succeeding opening balloted.

4. At the end of five minutes (if the move has not previously been made) "Time" must be called in a distinct manner by the person appointed for that purpose; and if the move is not completed at the end of another minute the game shall be adjudged as lost through improper delay. When either player is deaf or partially deaf, a card on which the word "Time" is printed in large letters shall be placed or laid on the playing table when it is his time to move.

5. When there are two or more ways to "jump," five minutes shall be allowed for the move. When there is only one way to "jump" Time shall be called at the end of one minute; and if the move is not completed at the end of another minute the game shall be adjudged as lost through improper delay.

6. At the beginning of a game each player shall be entitled to arrange his own or his opponent's pieces properly on the squares. After the game has opened (a move has been made), if either player touch or arrange any piece, without giving intimation, he shall be cautioned for the first offense, and shall forfeit the game for any subsequent offense of this kind. If a person, whose turn it is to play, touches one of his own playable pieces, he must either play it or forfeit the game.

7. If any part of a playable piece be played over an angle of the square on which it is stationed, the play must be completed in that direction. Inadvertently removing, touching or disturbing from its position a piece that is not playable, while in the act of "jumping" or making an intended move does not constitute a move, and the piece or pieces shall be placed back in position and the game continued.

8. The "Huff" or "Blow" is hereby abolished. All "jumps" must be completed, and all "jumped" pieces must be removed from the board.

9. When a single piece reaches the crownhead of the board, by reason of a move, or as the completion of a "jump" it becomes a king; and that completes the move, or "jump." The piece then must be crowned by the opponent by placing a piece on top of it. If the opponent neglects to do so and makes a play, then any such play shall be put back until the

piece that should have been crowned is crowned. "Time" does not start on the player whose piece should have been crowned until the piece is crowned.

10. A King once crowned can move in any direction as the limits of the board permit. A King can "jump" in any direction one or more pieces, as the limits of the board permit. When a piece is not available for crowning one must be furnished by the Referee.

11. A draw is declared when neither player can force a win. When one side appears stronger than the other, and the player with what appears to be the weaker side requests the Referee for a Count on Moves, then, if the Referee so decides, the stronger party is required to complete the win, or show to the satisfaction of the Referee at least an "increased" (instead of the old wording "decided") advantage over his opponent within forty of his own moves, these to be counted from the point at which notice was given by the Referee; failing in which he must relinquish the game as a draw.

12. After an opening is balloted neither player shall leave the board without permission of the Referee. If permission is granted, his opponent may accompany him, or the Referee may designate a person to accompany him. "Time" shall be deducted accordingly from the player whose turn it is to move.

13. Anything that may tend either to annoy or distract the attention of an opponent is strictly forbidden, such as making signs or sounds, pointing or hovering over the board either with the hands or the head, or unnecessarily delaying to move a piece touched. Any principal so acting, after having been warned of the consequences, and requested to desist, shall forfeit the game.

14. Players shall be allowed to smoke during the conduct of a game, but care must be exercised not to blow smoke across the board, lest it annoy an opponent. If a player is thus annoyed, he may object to his opponent smoking, in which case neither player shall be allowed to smoke.

15. Any spectator giving warning either by signs or sound or remark on any of the games, whether playing or pending, shall be ordered from the room during the contest. Play shall be discontinued until such offending party retires. Spectators shall not be allowed to smoke or talk near the playing boards.

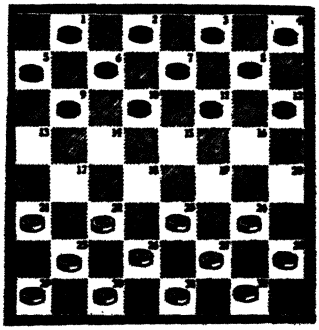
GAME SECTION

THE NUMBERED BOARD

For the purpose of recording games the board is numbered from one to thirty-two, starting at the upper left-hand corner:

Place Black men on squares 1 to 12

BLACK



WHITE

Place White men on squares 21 to 32

Now turn to Game 1 and move Black from square 11 to square 15 and play White from square 24–19. Black "takes" from square 15–24 (removing the man on 19) and White "takes" from square 28–19 (removing the man on 24) and the game continues accordingly. Although it is not necessary, we suggest that you purchase a *green and buff* numbered checkerboard. You will find it very convenient for running up the games in this book and it will help you to avoid errors. Remember that the numbers have no other significance and *do not* represent a "system." They merely serve as "middle men" between author and reader.

World Championship Match

(Unrestricted)

August 1–11, 1951

TOM WISWELL, BROOKLYN

vs.

MILLARD HOPPER, BROOKLYN

Piccadilly Hotel, New York City
Sage-Allen's, Hartford, Connecticut

FINAL SCORE

	WINS	DRAWS	LOSSES
Tom Wiswell	7	27	2
Millard Hopper	2	27	7

(Endorsed by the American Checker Federation
Dale Heath, Official Match Director)

RÉSUMÉ OF MATCH

(*Mr. Hopper played Black in the odd-numbered games*)

GAME NO.	OPENING MOVES	RESULT	PAGE
1	11–15, 24–19, 15–24	Drawn	35
2	11–15, 23–18, 9–14	Drawn	38
3	11–15, 23–19, 9–14	Drawn	41
4	11–15, 23–18, 9–14	Wiswell Won	43
5	11–15, 22–18, 15–22	Wiswell Won	46
6	11–15, 23–18, 8–11	Wiswell Won	49
7	11–15, 22–18, 15–22	Drawn	52
8	11–15, 23–18, 8–11	Wiswell Won	54
9	11–15, 24–19, 15–24	Hopper Won	57
10	11–15, 23–18, 8–11	Drawn	60
11	11–15, 22–18, 15–22	Drawn	62
12	10–15, 22–18, 15–22	Drawn	65
13	11–15, 22–17, 15–19	Drawn	69
14	10–15, 22–18, 15–22	Wiswell Won	71
15	9–14, 22–17, 11–15	Drawn	75
16	11–15, 22–18, 15–22	Drawn	78
17	11–15, 21–17, 9–13	Drawn	80
18	9–14, 22–18, 5–9	Drawn	82
19	11–15, 23–19, 8–11	Drawn	84
20	9–14, 22–17, 11–16	Drawn	86
21	11–15, 22–18, 15–22	Drawn	89
22	11–15, 24–20, 8–11	Drawn	91
23	11–15, 23–19, 9–14	Drawn	94
24	10–15, 23–18, 7–10	Hopper Won	96

25	11–15, 22–17, 15–19	Drawn	98
26	11–15, 24–20, 15–19	Drawn	103
27	11–15, 22–17, 15–19	Drawn	105
28	11–15, 24–20, 8–11	Drawn	107
29	11–15, 22–17, 8–11	Drawn	109
30	11–15, 23–18, 8–11	Drawn	111
31	9–14, 22–17, 11–15	Drawn	113
32	11–15, 23–18, 8–11	Drawn	116
33	10–15, 21–17, 11–16	Drawn	118
34	11–15, 23–18, 8–11	Wiswell Won	121
35	10–15, 21–17, 6–10	Drawn	124
36	11–15, 24–20, 8–11	Wiswell Won	126

Since Mr. Hopper could not possibly overcome Wiswell's lead in the four remaining games he resigned without further play and Referee Moir proclaimed Wiswell the winner of the match and the official Go-As-You-Please World Champion.

NOTE: An index by openings appears in the back of the book.

"Second Double Corner"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15[A]	23–14	6–10[D]	24–15	5–14
24–19[B]	10–17	25–21	7–10	23–19
15–24	21–14	10–17	14–7	14–18
28–19	16–23	21–14	3–26	19–15
8–11	27–18	8–12	30–23	18–23
22–18	12–16	27–24	6–10	15–10
11–16	26–23	1–6	25–21	23–26
18–14[C]	4–8	29–25	10–14	21–17[F]
9–18	31–27	16–19[E]	18–9	*Drawn*

Notes by TOM WISWELL *and* J. T. BRADFORD

A—As was to be expected, Hopper makes the strongest possible opening move (christened "Old Faithful" by Wiswell in his *Learn Checkers Fast*) to start the first match for the world's unrestricted title since the days of Alfred Jordan. A large gathering of prominent fans and players was on hand in the beautiful Terrace Room of the Piccadilly Hotel in the heart of New York's Gay White Way. Television, newsreel, and newspaper photographers were recording a world title checker match for the first time in the game's history . . . a good omen for the future of the game.

B—Most of those present had expected Wiswell to counter with the strong 23–19, but this was only the first of numerous surprises the challenger had up his sleeve. Many exhibition players like Banks, Ryan, and Wiswell play 24–19 (known as the "Second Double Corner") because they can *usually* keep

the game "under control" at all times. No doubt he also considered it a good game to "feel out" his opponent. Two checker players, like fighters in the ring, often like to spar a few rounds before the fur begins to fly.

C—This "bust" in early American checker history numbered among its devotees such masters as Freeman, Reed, Denvir, and Bradt. The last two named players published an excellent textbook on the opening which did much to popularize it among all grades of players. 25–22, at this stage, is the choice of many players and it is at least the equal of the text: 25–22, 16–20[CC], 22–17, 9–13, 17–14 forms what is known as the "Stewart Gambit" line, continue: 10–17, 21–14, 6–10, 14–9, 5–14, 18–9, 1–5, 9–6, 2–9, 23–18, 10–14, 18–15, 14–17, 29–25, 7–11, 15–8, 4–11, 32–28, 17–21, 25–22, 3–8, 27–23, 20–24, 22–17, 13–22, 26–17, 11–16, 17–13, 16–20, Drawn. *Crookston vs. Sneddon.*

CC—Here is an interesting off-line from a simultaneous exhibition: 4–8, 29–25, 9–13, 18–14, 10–17, 21–14, 6–9, 22–18, 1–6, 25–22, 16–20, 22–17, 13–22, 26–17, 9–13, 19–15, 13–22, 15–10, 6–15, 18–4, 2–6, 4–8, 6–10, 14–9, and after 5–14, 23–18, White wins. *J. T. Bradford.*

D—To here the play has followed a standard pattern, well known to all experts. Black's deviation was, perhaps, inspired by the suspicion that his opponent was well prepared for the more forceful lines springing from 8–12 at this point: 8–12, 27–24, 6–9, 25–21, 16–20, 32–27, 7–11, 29–25, 1–6, 24–19, 11–16, 25–22, 2–7, 22–17, 9–13, 14–9, 13–22, 9–2, 7–11, 19–15, 3–8, 2–7, 23–26, 23–19, Drawn. *W. Taylor.*

E—Black now decides that all chances for scoring have vanished and a clearance is in order, after which an easy draw resulted.

F—The first game of the long match is over and both players arise from the playing table for the necessary "breather" as the fans present discuss the game and go over it on the large wall board that is being used for the benefit of the many spectators.

GAME NO. 2

"Cross Choice"

BLACK—TOM WISWELL		WHITE—MILLARD HOPPER		
11–15	4–8	6–9	12–19	15–18
23–18[A]	25–22	24–19	23–16	16–11
9–14[B]	8–11	15–24	7–11	18–23
18–11[C]	27–23	28–19	16–7	11–7[K]
8–15[D]	11–15	11–15	2–11	13–17
22–18[E]	24–20[G]	32–28	22–18	21–14
15–22[F]	7–11[H]	15–24	14–23	10–17
25–9	31–27	28–19	26–19	etc.
5–14	3–7[I]	9–13	11–15	*Drawn*
29–25	27–24[J]	19–16	19–16	——

Notes by TOM WISWELL *and* J. T. BRADFORD

A—Forming the "Cross" opening, long a favorite of all grades of players. Mr. Wiswell, in association with the celebrated Kenneth Grover, featured this debut in his best selling textbook, *Let's Play Checkers.* It is not too surprising, therefore, that Tommie was able to score four of his seven wins with the Black side of this game. As Louis Burt, the checker wit, put it: "That really made his opponent cross!"

B—As in the first game, Wiswell springs another surprise in his choice of lines. Everyone had expected the usual 8–11, rather than the "Cross Choice," a line more akin to two-move and three-move restriction. For play on 8–11 see games 6, 8, 10, 30, 32, and 34. This move (9–14) is gaining in popularity every day and is proving to be a very interesting variation.

C—This is the preferred take and was played in two other

World Title matches: the Long-Hunt encounter of 1936 and the Hellman-Ryan match of 1949, both three-move affairs. Here is some instructive play on the 18–9 jump as contested between Edwin Hunt and Nathan Rubin in the first three-move tourney back in 1934: 18–9, 5–14, 22–17, 8–11, 25–22, 4–8, 29–25, 12–16, 24–19, 16–23, 27–9, 6–13, 17–14, 10–17, 21–14, 1–5, 31–27, 2–6, 27–23, 15–18, 22–15, 11–27, 32–23, 6–10, 25–21, 10–17, 21–14, 8–11, 28–24, 13–17, 23–18, 11–16, 24–19, 16–23, 26–19, 17–22, 18–15, 7–11, 15–8, Drawn.

D—Of course, it hardly need be pointed out that the expert and master rarely, if ever, jump to the side (7–16) when given the choice of the center take. It is well for the student to note this and try to understand the continual fight for control of the center of the board.

E—22–17 is also a good line and was the choice of Edwin Hunt in his match with Asa Long: 22–17, 4–8, 25–22, 8–11, 26–23, 6–9, 17–13, 14–17, 13–6, 17–26, 31–22, 2–9, 23–19, 9–13, 27–23, 5–9, 30–25, 1–5, 23–18, 10–14, 19–10, 14–23, 10–6, 7–10, 6–2, 10–14, 2–6, 23–27, 32–23, 14–17, 21–14, 9–27, 22–17, 13–22, 25–18, 27–31, 18–14, 31–27, 24–20, 27–23, 14–10, 11–15, 29–25, 23–18, 25–21, 18–22, 6–2, 15–19, 10–6, 22–18, 6–1, 18–15, 1–6, 19–23, 21–17, 23–27, 17–14, 12–16, 20–11, 15–8, 28–24, 8–11, Drawn.

F—Wiswell adopted the 14–23 jump in Game 4 to score the first win of the match. It is now the more popular take and probably the better of the two.

G—24–19, 15–24, 28–19, 10–15 (7–11 is best avoided—Ryan played it against Rubin and got into a critical ending via 22–18, 1–5, 18–9, 5–14, 26–22, etc.) 19–10, 6–15, etc., is a good draw line.

H—Varying from the more usual 6–9 continuation: 6–9, 28–24, 9–13, 31–27, 7–11, 23–18, 14–23, 27–18, 2–7 (Best), 21–17, 1–6, 26–23, 6–9, 32–28, 10–14, 17–10, 7–14, 24–19, 15–24, 28–19, 14–17, 30–26, 17–21, 19–15, 3–8, 15–10, 21–25, 10–6, 25–30, 6–1, 9–14, 18–9, 30–25, 22–18, 13–17, 23–19, 25–22, Drawn. An important game.

I—6–9 can still be played.

J—Undoubtedly White's best rejoinder.

K—Having no particular plan to force a favorable ending, both players readily agree to a draw. Thus ended the first two games of the match, with each opponent seeking a weak spot in his adversary's armor.

"Defiance"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	24–8	13–22	25–22	9–14
23–19[A]	4–11	30–25	15–19	16–11
9–14[B]	28–24	5–14	23–16	14–18
27–23[C]	7–10	25–9	12–19	11–7
5–9[D]	24–19[H]	6–13	22–18	18–23[K]
22–18[E]	3–7	29–25	19–24	7–3
15–22	26–22[I]	11–15	18–15	23–27
25–18	1–5	32–27	7–10[J]	31–26
8–11[F]	22–17[I]	15–24	15–6	27–31
19–15[G]	9–13	27–20	2–9	26–22
10–19	18–9	10–15	20–16	*Drawn*

Notes by TOM WISWELL *and* J. T. BRADFORD

A—Equally as good as 23–18 and probably adopted even more often, although both moves rate exceedingly high with the average checker player. It prevents the Dyke by 15–19 and that is one of the many reasons it is played.

B—8–11, 22–17 is a popular continuation here, allowing for a great many possibilities. The text generally leads to a more restricted line of play. See Game 19 for play on 8–11.

C—Forms the aptly named "Defiance" opening: it actually defies the formation of the "Fife" (which 22–17 allows by 5–9, 17–13, 14–18, 19–16, etc.). For over a century it has figured in many important matches, the first being in 1847 between James Wyllie and Andrew Anderson, two of checkerdom's immortals.

D—A more enterprising line than 8–11 which is well known, a fact that minimizes Black's winning chances. Should your opponent try 8–11 on *you*, here is one way to meet it: 22–18, 15–22, 25–9, 5–14, 29–25, 6–9, 25–22, 9–13, 24–20, 11–15, 32–27, 15–24, 28–19, 4–8, 22–18, 14–17, 21–14, 10–17, 19–15, 1–6, 23–19, 17–22, 26–17, 13–22, 27–24, 6–9, 20–16, 9–13, 15–11, 8–15, 18–11, 13–17, 11–8, 17–21, 8–4, 22–25, 4–8, 25–29, 8–11, 29–25, 31–26, 25–29, 24–20, 29–25, etc. Drawn.

E—Without a doubt the best reply to the 5–9 line.

F—7–11 is more generally adopted here: 7–11, 19–15[FF], 10–19, 23–7, 3–10, 29–25, 14–23, 26–19, 8–11, 25–22, 4–8, 32–27, 11–15, 27–23, 8–11, 30–26, 9–14, 24–20 (22–17, 6–9, 17–13, draws), 15–24, 28–19, 11–15, 19–16, 12–19, 23–16, 14–18, 22–17, 18–23, 26–19, 15–24, 16–11, etc. Drawn. *D. C. Calvert.*

FF—26–22, 11–15, 18–11, 8–15, 24–20, 15–24, 28–19, 4–8, 30–26, 2–7, 22–18, 8–11, 32–28, 10–15, 19–10, 6–22, 26–10, 7–14, 29–25, 3–7, 25–22, 7–10, 31–27, 1–5, 23–19, 9–13, 27–23, 11–15, 28–24, 5–9, 20–16, Drawn. *J. Murray* (by 14–17, etc.).

G—The natural defense and best.

H—G. D. Sherrow is the author of the following draw line on 29–25 at this stage: 29–25, 10–15 (If 3–7, 25–22 see Game 23.) 25–22, 6–10, 32–28, 3–7, 24–19, 15–24, 28–19, 1–6, 31–27, 11–16, 18–15, 9–13, 15–11, 14–18, 22–15, 10–14, 27–24, 14–18, Drawn.

I—In keeping with the formation, ultimately leading to a sound draw.

J—Black, seeing that he will gain "the Move," hopes for an ending in his favor.

K—However, there is no way to hold the White piece on thirty-one until the Black Kings are in position to force a win. An instructive and well-played ending.

"Cross Choice"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	7–16	2–7[C]	7–11[I]	5–9
23–18	25–22	22–17[D]	21–17[J]	22–18[KK]
9–14[A]	4–8	11–15	24–28	28–32
18–11	26–23	17–13[G]	25–22[K]	26–22
8–15	16–20[B]	15–24	11–15	3–8[L]
22–18	24–19	28–19	32–27[KK]	etc.
14–23[A]	8–11	20–24[GG]	15–24	*Black*
27–11	30–26	29–25[H]	27–20[KK]	*Won*

Notes by J. T. BRADFORD

A—Mr. Wiswell varies from Game 2 where he adopted the 15–22 jump, and the change-over more than paid off. This line was also adopted by Edwin Hunt in the 36th game of his three-move title match with Asa Long; it offers more opportunity than 15–22.

B—Best, in view of the original afterplay, although 16–19, 23–16, 12–19, 24–15, 10–19 is interesting and quite safe for both sides.

C—A fine "cook." Until proven otherwise, we will have to chalk this one up to Mr. Wiswell's credit. I find no mention made of this move anywhere; in the Hunt-Long game the former continued with 11–16: 11–16, 29–25, 10–14, 22–18, 5–9, 26–22, 3–8, 31–27, 2–7, 18–15, 9–13, 23–18, 14–23, 27–18, 16–23, 15–10, 7–14, 18–2, 23–26, 22–18, 8–11, 18–15, 11–18, 28–24, 20–27, 31–14, 12–16, 14–10, Drawn.

D—Our choice for White here would be 22–18, but it must be conceded the move taken may also draw. A possible continuation on 22–18 might be as follows: 22–18, 5–9[E], 32–27, 9–13[F], 19–15, 10–19, 23–16, 12–19, 27–24, 20–27, 31–24, 3–12, etc.

E—The breakup via 10–15 might also be taken, but, if so, White need not fear the consequences. These two-for-twos that smash up the double corner take as much out of one side as the other, as a rule, although it must be admitted there are important exceptions.

F—10–15 can still be played: 10–15, 19–10, 6–22, 26–17, 11–15, 29–25, 12–16, 17–14, 9–18, 23–14, 16–19, 25–22, 7–10, etc., Drawn.

G—This seems definitely the loser. 19–16 was the only hope, but the real damage was done at note *D*. This game was played at a very late and protracted session and White's lapse can undoubtedly be attributed to "battle fatigue," although due credit must be given Black's excellent innovation at note C. It must be remembered that it is a difficult matter to meet a new move (as far as we know) across the board, especially when you know that your opponent is undoubtedly well prepared on it. This is the important psychological factor involved in springing "cooks" and it sometimes does more actual harm than the "cook" itself, which, in the long run, may prove quite harmless.

GG—Wiswell gets in that specialty of his of moving right into his opponent's home territory, and, of course, it is the correct procedure.

H—Again 19–16 may hold out some faint ray of hope; but the situation is, indeed, desperate.

I—Continuing the deadly attack begun with 20–24.

J—25–22, 11–16, 22–18, 5–9, etc. would lose and would have been little better. Mr. Hopper stated after the game that he had entirely overlooked the impact of 24–28 when analyzing the position.

K—25–21 would hardly have postponed the inevitable.

KK—It is all over but the shouting!

L—While White failed to meet the "gimmick" move (2–7) correctly this is not too surprising as any good player might have been fooled by it. Some of the experts and masters present thought so highly of the move that they copied it down in their notebooks, and this number included Maurice Chamblee, the American three-move tourney champion. Thus, Mr. Wiswell draws first blood and puts his opponent on the defensive, a situation that continued until the end of the match. An important win, in more ways than one.

"Single Corner"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	29–25	9–14	22–18[K]	25–30
22–18[A]	10–17	30–26	6–13	5–9
15–22	25–21	7–10	18–9	30–25
25–18	17–22[D]	26–22	13–17	9–14
12–16[B]	26–17	11–15	21–14	25–22
18–14[C]	8–11	13–9[G]	10–17	23–19[L]
9–18	27–23[E]	15–24	9–5	etc.
23–14	16–20[EE]	28–19	17–22	*White*
10–17	24–19	3–7[H]	5–1	*Wins*
21–14	5–9[F]	19–16[I]	22–25	——
6–10[CC]	17–13	1–6[J]	1–5	——

Notes by J. T. BRADFORD

A—The "Single Corner," one of the most popular and equal games in the deck. There has been more play published on this opening than any other debut in checkers, yet such are the possibilities, it still produces wins in match and tourney play, as this instance well illustrates.

B—This vies with 8–11 in popularity—see Games 11 and 21 for play on the latter. For 10–15 see Games 12 and 14.

C—Long a favorite defense of Mr. Wiswell's and has many good points. 29–25, while favored by many players over the text, and undoubtedly good, requires more study and leads to many involved combinations.

CC—For 6–9 see Game 16.

D—This was a great favorite of the late H. B. Reynolds and, while it is probably not the equal of the regular 1–6, it has the advantage of steering the play into original channels. Richard Jordan and A. J. Heffner contested the following game on the latter move: 1–6, 21–14, 8–11, 26–22, 4–8, 30–25, 16–20, 24–19, 6–10, 31–26, 10–17, 22–13, 8–12, 19–15, 11–18, 27–24, 20–27, 32–14, 12–16, 25–21, 16–19, 26–22, 19–23, 22–17, 23–26, 14–10, Drawn.

Still another good move (in place of 1–6) is 2–6 and here is an instructive continuation: 2–6, 21–14, 8–11, 26–22, 4–8, 30–25, 16–20, 22–18, 11–16, 31–26 (*not* 25–21, 6–9, Black should score), 6–10, 25–22, 10–17, 22–13, 7–10, 26–23, 1–6, 23–19! (necessary), 16–23, 18–15, 10–19, 27–18, 20–27, 32–16, etc. Drawn. *Marion Tinsley.*

E—17–14 limits Black and is the choice of many over the text: 17–14, 4–8, 24–19, 16–23, 27–18, 8–12, 28–24, 11–16, 30–26, 1–6, 32–27, 16–20, 21–17, 6–10, 26–23, 3–8, 24–19, 8–11, 27–24, 20–27, 31–24, 11–15, 18–11, 7–16, 14–7, 2–11, 24–20, 5–9, 23–18, 16–23, 17–13, Drawn. *Peter Doran vs. Joe Duffy.*

EE—For 4–8 see Game 7.

F—4–8 is preferable here and White replies with either 17–14 or 30–26, both leading to an even game.

G—Once again Wiswell gets in his favorite maneuver. He undoubtedly got this habit from his friend and associate, Kenneth Grover, the Pacific Coast champion, who plays a very aggressive and original crossboard game.

H—This move appears to lose; 4–8 would be our bet to keep the draw in hand—here is a possible continuation: 4–8, 19–16, 8–12, 16–11, 12–16, 22–17, 20–24, 17–13, 10–15, 32–28, 15–19, 9–5, 19–26, 28–12, 26–30, 11–8, 30–25, 8–4, 25–22, 4–8, 2–7,

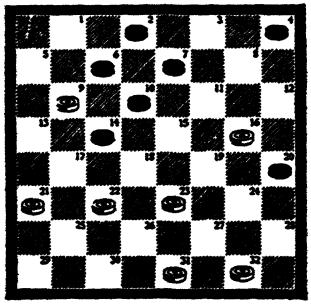
31–27, 22–18, 27–24, 18–15, 24–20, 14–18, Drawn. *J. T. Bradford.*

I—The play is nicely forced from here on by White.

J—A good try by Black to extricate himself; we diagram the situation:

DIAGRAM NO. 1

BLACK (HOPPER)



WHITE (WISWELL)
White to play

K—Well played as 9–5, 14–18, 23–14, 10–26, 31–22, etc. tends to let Black escape.

L—While it may appear that Black has play left, White actually has the situation well under control: if 20–24, 14–18; if 2–6, 19–15; if 4–8, 16–12, if 22–25, 14–18, etc.

GAME NO. 6

"Cross"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	24–15[F]	18–25	23–16	22–25
23–18	11–18	29–22	18–23	17–14
8–11[A]	23–14	2–6	14–10	26–22
27–23	9–18	14–10[I]	15–18	14–9
10–14[B]	17–14[G]	7–14	16–11	22–18
22–17[C]	8–11	17–10	18–22	27–24
15–22	30–26	5–9	11–7	25–30
17–10	11–15	22–17[J]	23–26	24–19
6–15	21–17	9–13	7–2	30–26[M]
26–17[D]	12–16	17–14	26–30	etc.
4–8[E]	25–21	15–18	21–17[L]	*Black*
32–27[K]	16–19	27–23	30–26	*Won*
15–19[E]	26–22[H]	6–15	31–27	——

Notes by J. T. BRADFORD

A—The popular stand-by, it keeps the slight advantage the opening affords. In fact, Black has this slight advantage over any initial move White may elect to play. For 9–14 see Games 2 and 4.

B—This move, in my opinion, has more natural strength than 4–8.

C—There will always be controversy between devotees of the text and 23–19 as to the respective merits of the two lines. Suffice to say that both moves are good and each has its advantages.

D—The same may be said regarding this play and the 25–18 jump.

E—These are the natural and generally accepted replies.

F—Note that 23–16 would allow Black to jump 11–20 and still further exploit the weakness of White's double corner.

G—The reader should make a note that preference here must be given to 25–22, 18–25, 29–22 and the immediate control of the center of the board by 22–18 at the next move. This plan of development would then continue (after 25–22, 18–25, 29–22): 8–11, 22–18, 12–16, 28–24, 16–20, 17–14, 1–6, 24–19, etc. with at least an even game for White at all times. For play on 30–26 see Games 8 and 10.

H—29–25 here would lose by the following: 29–25, 7–11, 27–23, 18–27, 31–24, 11–16, 24–20, 3–7, 20–11, 7–16, 25–22, 1–6, 14–10, 6–9, 17–13, 9–14, 22–17, 14–18, 17–14, 18–23, 28–24, 23–30, 24–20, 30–26, 20–11, 26–22, 10–7, 22–17, 14–10, 17–14, etc., Black wins.

I—A good try and about all White has left at this stage.

J—31–26 should have been taken here as it appears to lead to a probable draw: 31–26, 9–13, 27–23, 19–24, 28–19, 15–24, 23–19, 6–15, 19–10, 24–27, 26–23, 27–31, 23–18, 31–27, 18–14[K], 27–23, 14–9, 23–19, 9–6, 19–23, 6–2, 23–26, 22–18, 26–22, 18–14, 22–18, 14–9, 18–23, 2–7, 23–18, 7–2, etc.

K—18–15, 27–23, 15–11, 23–26, Black wins.

L—White would stand better chances here with 2–7, 30–26, 31–27, etc., but the cards are stacked in favor of Black throughout this ending, and the entire variation is best avoided.

M—Black's two free Kings and bridge (men on 1 and 3) are too much for White to hope to cope with and the end is in

sight. Losses like this can be as instructive to the student as perfectly played draws. White adopted a secondary defense at note *G* and thereafter drifted into an unsound continuation. Mr. Wiswell now had a handsome lead of three games and it proved too big a margin for his worthy opponent to overcome, despite the fact that the balance of the match was played on practically even terms up until the final game. Mr. Hopper's losses can be attributed to absence from hard match play for a considerable length of time. This, plus the fact that Mr. Wiswell in the meantime had been playing in various New York Masters' Tourneys and had engaged many outstanding players in match competition. In the projected return match we predict that Mr. Hopper will make a far better showing.

"Single Corner"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	21–14	4–8	26–23	9–18
22–18	6–10	23–18	11–16[E]	11–2
15–22	29–25	8–12	31–26[F]	18–23
25–18	10–17	17–14	2–6	27–18
12–16[A]	25–21	1–6	18–15	20–27
18–14	17–22[B]	30–26	9–18	26–22
9–18	26–17[C]	6–9	23–14	27–31[H]
23–14	8–11	32–27	6–9[G]	etc.
10–17	27–23[D]	16–20	15–11	*Drawn*

Notes by J. T. BRADFORD

A—Mr. Hopper decides to adopt the same line he employed in Game 5. It is best, of course, to stick to the same attacks and defenses, although, for strategical reasons, it is sometimes wise to make a switch.

B—As stated before, the experts have used the text mainly as a diversion, as it is known that Black exercises more control with 1–6 or 8–11. The following play on the latter is by J. A. Kear, Sr.: 8–11, 21–14, 4–8, 24–19, 16–23, 27–18, 1–6, 26–23, 11–16, 28–24, 16–20, 24–19, 8–12, 32–27, 7–11, 19–15, 11–16, 14–10, 6–9, 15–11, 16–19, 23–16, 12–19, 18–14, 9–18, 27–23, 19–26, 31–15, 20–24, 30–25, 24–27, 25–21, 27–31, 21–17, 31–26, 17–13, 26–23, 10–6, etc., Drawn.

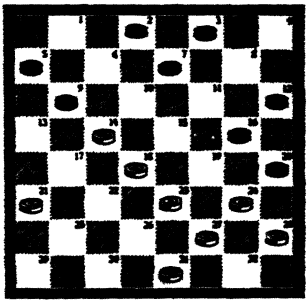
C—Note that Black's double corner is "gutted" while White's is still completely intact.

D—17–14 and 24–19, heretofore, have been the more popular variations at this stage. The text, however, also has its points.

E—We have arrived at the junction where White must decide between two plausible routes to the draw. The position is instructive and merits a diagram:

DIAGRAM NO. 2

BLACK (HOPPER)



WHITE (WISWELL)
White to play

F—White makes the correct choice as 24–19 would lose by 7–10 (if 2–6, 21–17, 9–13, 19–15, etc.) 14–7, 3–10, 31–26, 9–13, 26–22, 2–6, 18–15, 10–14, 22–18, 6–9, 15–10, 13–17, 10–6, 17–22, 6–2, 22–26, 2–7, 26–30, 7–11, 30–26, 27–24, 20–27, 11–20, 27–31, etc., Black wins.

G—Since there is nothing resembling a win to play for, it is good tactics to take the simple draw, instead of fooling around with visionary scoring chances. If 3–8 White replies 21–17.

H—An interesting and original game, well off the beaten path.

"Cross"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	4–8[D]	9–14	7–10	20–24
23–18	32–27	17–10	31–26	18–14
8–11[A]	15–19[D]	7–14	11–16	10–17
27–23	24–15	25–22	22–18	21–14
10–14[B]	11–18	18–25	1–6[F]	24–27
22–17	23–14	29–22	18–9	19–15
15–22	9–18	8–11	6–13	27–31
17–10	30–26	23–19[E]	26–22	23–18
6–15	5–9	3–7	16–20[G]	31–27[I]
26–17[C]	26–23[DD]	27–23	22–18[H]	*Black Won*

Notes by LEO LEVITT

A—For 9–14 see Games 2 and 3.

B—For 4–8 see Games 30, 32, and 34.

C—Jumping 25–18 has been noted by many authorities to be inferior to the text; this is because it leaves White with a badly weakened single corner which he must spend the entire game nursing.

D—An interesting development which Wiswell has used successfully in various matches and in his simultaneous exhibitions. William F. Ryan adopted 7–10 in his three-move title match with Walter Hellman: 7–10, 32–27, 9–14, 30–26, 11–16, 25–22, 3–8, 24–19, 15–24, 28–19, 8–11, 17–13, 1–6, 29–25, 4–8, 22–18, 16–20, 18–9, 5–14, 19–16, 12–19, 23–7, 2–11, 25–22, 14–18, 22–15, 10–19, 27–23, 19–24, 23–18, 6–10, etc., Drawn.

DD—For 25–22 see Game 10.

E—Since 22–18 was necessary here, it might as well have been played now. This move commits White and it is generally good policy to avoid committing yourself to a definite line until you have to. This keeps your opponent wary of your intentions. After 22–18 Black would probably have gone 1–5 since 1–6 would allow 23–18 and an easy draw. Continuing after 1–5, 18–9, 5–14, 31–26, 11–15, 26–22, 8–7, 27–24, 15–18, or 14–18, Drawn. Here is a likely continuation after 1–6: 1–6, 18–9, 6–13, 23–18, 8–7, 18–14, 11–15, 21–17, 13–22, 31–26, 22–31, 14–9, 31–24, 28–8, Drawn.

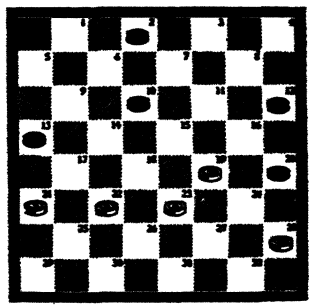
F—Black plays it wisely and is actually striving for an ending —which he gets—though it is hardly forced.

G—We are now at the "crossroads" and an illustration is in order:

DIAGRAM NO. 3

"CROSS-EXAMINATION"

BLACK (WISWELL)



WHITE (HOPPER)

White to play

H—White's position was sound to this point but there is no draw after this. Instead 23–18 (likewise 21–17) is safe enough:

23–18, 20–24, 21–17, 24–27, 18–15, 27–31 (if 2–6, 15–11, 27–31, 11–7, 31–26, 7–2, 6–9, 2–7, 9–14, 22–18, 14–23, 7–14, 13–22, 14–18, draws) 15–6, 2–9, 19–15, 31–26, 15–11, 26–30, 11–7, 12–16, 7–2, 30–26, 2–6, 26–23, 6–1, 23–26, 1–5, 9–14, Drawn.

I—An instructive game despite White's "blind spot" at note *H*. These omissions and commissions are the things that make matches interesting and exciting for the spectator. The game continued: 15–11, 27–23, 11–8, 12–16, 8–3, 16–20, etc. White soon resigned.

"Second Double Corner"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	31–27	3–8[D]	22–18	31–26
24–19	8–12[A]	5–1	32–28	11–7
15–24	27–24	10–15	19–15[H]	16–20
28–19	16–20	23–19	11–16	7–2
8–11	32–27	2–6[E]	15–10	20–24
22–18	6–9[AA]	19–10[EE]	28–24	9–6
11–16	25–21	6–15	18–14	24–27
18–14	9–13[AA]	30–25	24–27	14–10
9–18	29–25	11–16[G]	23–18	23–18
23–14	1–6[AA]	1–6	27–23[I]	6–9
10–17	14–9	16–19	10–6	26–23
21–14	5–14	6–10	20–24	9–5
16–23	18–9	19–28	6–9	27–31
27–18	6–10[B]	10–19	24–27	10–7
12–16	25–22[C]	8–11	18–15	31–26[J]
26–23	7–11	27–23	27–31	*Black*
4–8	9–5	28–32	15–11	*Won*

Notes by J. T. Bradford

A—For play on 6–10 see Game 1; the text is a better choice as it offers more winning chances, as this game so aptly illustrates.

AA—Mr. Hopper decides it is high time to become thoroughly aggressive and puts on an attack that is extremely difficult to meet.

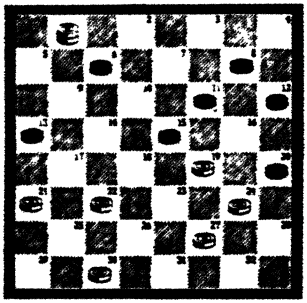
B—The onslaught on the already weakened White double corner now commences in earnest—an attack the student should study with care.

C—If 9–5, 10–15, 23–19, 15–18, etc., Black wins.

D—Note the perfect timing of the Black moves.

E—A gem! Let us look at the board:

DIAGRAM NO. 4
"PRESSURE"
BLACK (HOPPER)



WHITE (WISWELL)
White to play

EE—If White jumps 1–10, 11–16, 27–23[F], 20–27, 23–18, 15–24, 18–15, 16–19, 10–7, 12–16, 7–11, 8–12, 11–20, 27–32, Black wins. *W. C. Belden.*

F—White is entangled in a fatal trap and cannot escape . . . 10–14, 16–32, 14–18, 20–27, 18–4, 27–31, etc. also loses.

G—Belden's play continues as follows: 12–16, 1–6, 8–12, 6–10, 16–19, 22–18, 19–28, 10–19, 11–16, 27–23, 28–32, 25–22, 32–27, 19–24, 27–31, 24–19, Drawn.

H—18–14 here is best and leads to a draw for White.

I—Black gets a grip and holds on, allowing White no chance to escape.

J—White has made an unsuccessful attempt to pilot his threatened piece on 25 to safety but to no avail and Mr. Hopper scores with a fine end-game win. The assembled spectators gave Millard a rising ovation upon this, his first victory of the match. While Wiswell, perhaps, missed possible narrow drawing continuations in the ending, Hopper's method of playing the Black attack proved very effective and this game may well bring this line back into the limelight.

"Cross"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	17–10	11–18	29–22	3–7
23–18	6–15	23–14	8–11	17–13[C]
8–11	26–17[A]	9–18	22–18[B]	16–19[D]
27–23	4–8	30–26	11–15	24–15
10–14	32–27	5–9	18–11	12–16
22–17	15–19	25–22[B]	7–16	13–6
15–22	24–15	18–25	28–24	1–19[E]
				Drawn

Notes by J. T. BRADFORD

A—Mr. Hopper wisely continues to show a preference for this jump. Here is a scientific draw on 25–18 by the great August Heffner: 25–18, 15–22, 26–17, 11–15, 17–13, 9–14, 24–19, 15–24, 28–19, 7–10, 29–25, 4–8, 25–22, 8–11, 30–26, 3–7, 22–17, 2–6, 26–22, 11–15, 32–28, 15–24, 28–19, 7–11, 22–18, 5–9, 31–27, 11–16, 18–15, 16–20, 15–11, 14–18, 23–7, 9–14, 17–10, 6–31, Drawn. Louis Ginsberg, the U.S. Internationalist, scored many fine Black wins with the above line.

B—White's ideas for a safe defense are excellent and leave Black little to play for in the shape of a win.

C—26–23, 9–13, 17–14, 13–17, 31–26, etc. though interesting, would favor Black.

D—A neat move by Mr. Wiswell that puts the draw in cold storage. With a comfortable lead he was, wisely, out to protect it. With a vengeance, he adheres to Alfred Jordan's homely motto: "Keep the draw in sight."

E—One of the shortest games of the match, both in number of moves and length of time, lasting just about half an hour. However, this was an exception to the rule as most of the games were long and bitterly contested, which is as it should be. The spectators admired Mr. Hopper's evident determination to draw equal with his notable opponent and he gained many supporters and friends during the course of the match.

"Single Corner"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	24–20	10–15[E]	23–16	20–24
22–18	8–12	19–10	12–28	14–10
15–22	27–24	6–15	20–16[I]	24–27
25–18	10–15[C]	21–17	11–20	22–18
8–11[A]	32–27[D]	9–13[G]	18–2	27–31
29–25	7–10	27–24[H]	28–32	18–15[K]
4–8	24–19	2–7	31–27	etc.
25–22[B]	15–24	17–14[H]	32–23	*Drawn*
12–16	28–19	16–19	26–19[J]	——

Notes by TOM WISWELL *and* J. T. BRADFORD

A—See Games 5 and 7 for play on 12–16.

B—White could have continued his indulgence for the 18–14 breakup here; it was the favorite line of former American Champion James P. Reed.

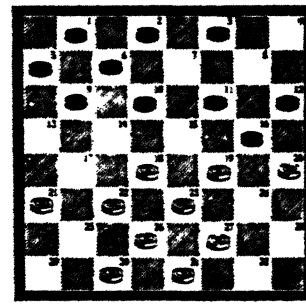
C—9–13, 24–19, 5–9, 28–24, 10–15, 19–10, 6–15, 32–28, 16–19, 23–16, 12–19, 20–16, 11–27, 18–11, 7–16, 31–15, 16–20, 15–11, 9–14, 26–23, 1–5, 30–25, 2–6, 22–18, 6–10, 18–9, 5–14, 23–19, 14–18, 11–7, Drawn. *W. Hay.*

D—A loser! I was playing from the wrong page! In other words, I was playing the book, not the board, always a dangerous and foolish thing to do . . . because one's memory can play tricks, as mine did here. The correct play, of course, is: 24–19, 15–24, 28–19, 7–10, 31–27, 3–7, 27–24, 9–14, 18–9 6–13, 22–18, 10–14, 18–9, 5–14, 26–22, 7–10, 32–28, 1–5, 30–26

2–7, 22–18, 14–17, 21–14, 10–17, 19–15, 5–9, 15–8, 7–10, 20–11, 10–15. *John Drummond.*

E—The correct play to win at this point is 9–13. The position is instructive and should be studied by the student—and expert:

DIAGRAM NO. 5
BLACK (HOPPER)



WHITE (WISWELL)
Black to play

Continue: 9–13, 30–25[F], 10–15, 19–10, 6–15, 18–14, 15–19, 22–18, 19–24, 18–15, 11–18, 20–11, 24–28, 26–22, 3–7, 22–15, 7–16, 27–24, 16–20, etc., *Black wins.*

F—27–24, 5–9, and 21–17 loses by 1–5, and 30–25 and 31–27 lose by 10–15.

G—If 15–19, 30–25, 9–13, 18–15, 11–18, 20–11, 3–7, 23–14, 7–16, 25–21, 2–6, 27–23, 16–20, 23–16, 12–19, 22–18, 13–22, 26–17, 19–23, 18–15, Drawn.

H—I knew I had gone astray at note *D* but realized that, fortunately for me, Lady Luck was on my side as Millard did not press his advantage correctly. I was now fashioning my makeshift draw across the board and hoping for the best. (T.W.)

I—The plan I had had in mind for the clearance and a "rabbit's foot" draw. Being in a loss sometimes has a chastening

effect and is worth while if it makes for better playing—especially, of course, if you manage to get out alive as I did. (T.W.)

J—White now proceeds to line up and break the bridge without any trouble.

K—A lucky one for White who was definitely on the ropes at note *D* where Black should have administered the knockout blow. However, Wiswell showed his resourcefulness and rallied to escape in fine style. An exciting game for the packed gallery that watched each move in complete silence but broke out in cheers as the last move was made. (J.T.B.)

CHECKER AND CHESS KINGS

The forty-game match for the World's Unrestricted Championship gets under way at the Piccadilly Hotel in New York City. Millard Hopper (right) has just opened with "Old Faithful" (11-15), and Challenger Tom Wiswell is considering his rejoinder. Note the time clock employed for the first time in a world title Checker match. Twenty-year-old Larry Evans, (center), brilliant United States Chess Champion, was a keen and interested spectator throughout much of the match. Dr. Emanuel Lasker and the late Frank Marshall were other Chess Champions who were partial to the sister game.—Photo by Paul Parker.

THE GOVERNOR STUDIES A PROBLEM

This moving scene was snapped during the second half of the match at Sage-Allen's in Hartford, Connecticut. Left to right: Mr. Hopper; Acting Governor Edward N. Allen, host to the match players and himself a fine player; Editor James Moir, Referee and veteran promoter of the game; and Mr. Wiswell.—Hartford Times Photo.

"Kelso-Single"

BLACK—TOM WISWELL		WHITE—MILLARD HOPPER		
10–15[A]	17–13	14–23	13–6	11–16
22–18[B]	9–14	27–18	1–10	18–15
15–22	24–19[F]	10–15[H]	25–22	16–23
25–18	15–24	19–10	11–15	15–6
11–15[C]	28–19	7–23	32–28	2–9
18–11	8–11	26–19	15–24	26–19
8–15	29–25	3–7	28–19	etc.
21–17[D]	6–10	31–26	7–11	*Drawn*
4–8[E]	23–18[G]	5–9[I]	22–18	——

Notes by TOM WISWELL *and* J. T. BRADFORD

A—Wiswell offers a change of pace by adopting the "Kelso," thus making this the first game in which "Old Faithful" (11–15) was not the opening play. Drummond gave this game the name it bears today back in 1851 and it has stuck ever since. It ranks with 9–14 and 11–16 in favor, next to the universally popular 11–15.

B—21–17 and 22–17 are the strongest replies; see Game 33 for play on the former.

C—Switching into the "Kelso-Single" and now the same as 11–15, 22–18, 15–22, 25–18, 10–15. Two good alternatives here are 9–13 and 6–10: 9–13, 24–19, 11–15, 18–11, 8–24, 28–19, 4–8, 29–25, 8–11, 25–22, 6–10, 27–24, 11–15, 23–18, 5–9, 18–11, 7–23, 26–19, 9–14, 31–27, 3–7, 22–18, 14–23, 27–18, 13–17, 21–14, 10–17, 24–20, 17–22, 32–27, 1–6, 18–15, 6–9, 20–16, 9–13, 27–24, 2–6, 24–20, 6–9, 15–11, 7–10, 11–7, 22–26, 30–23, 10–15, 19–10, 12–26, Drawn. *Hunt vs. Long.*

If 6–10, 18–14, 10–17, 21–14, 9–18, 23–14, 12–16, 29–25, 1–6, 26–23, 16–19, 24–15, 11–18, 31–26, 8–11, 23–19, 4–8, 28–24, 6–9, 19–15, 9–13, 24–19, 13–17, 26–22, 17–26, 30–23, 2–6, 32–28, 11–16, 19–12, 7–10, Drawn. *P.P.*

D—White's best line, although 29–25 and 24–19 are also popular. See Game 14 for play on 24–19. The text, it should be noted, is a developing move that does not *disturb* White's position. In chess rapid development is usually desirable but in checkers the player who can keep his position intact and delay that eventual breakup as long as possible invariably winds up with the better game. In other words: the moves that disturb your position the least, disturb your opponent the most!

E—J. Alexander shows the following draw on 9–13: 9–13, 30–25, 13–22, 25–11, 7–16, 23–18, 5–9, 27–23, 4–8, 32–27, 6–10, 29–25, 3–7, 25–21, 1–6, 21–17, 9–14, 18–9, 6–22, 26–17, 8–11, 23–18, 10–15, 18–14, 15–18, 17–13, 11–15, 14–9, 16–19, 9–6, 2–9, 13–6, 19–23, 6–2, 23–32, 2–11, 32–27, 24–20, 27–23, Drawn.

F—29–25 is more aggressive: 29–25, 6–10, 24–20, 1–6, 28–24, 14–17, 32–28, 5–9, 25–22, 8–11, 23–18, 10–14, 27–23, 7–10, 24–19, 15–24, 28–19, 3–7, 31–27, 11–16, 20–11, 7–16, 18–15, 14–18, 23–5, 16–32, 15–11, 12–16, 5–1, 16–19, 11–8, 32–27, etc., Drawn. *A. J. Heffner.*

G—25–22 would go well here: If 11–15, 19–16, 12–19, 23–16; or if 14–17, then 23–18 leads to interesting positions.

H—With the score in his favor by a good margin, Wiswell continues to cut for the draw whenever possible, and it is hard to find fault with this strategy.

I—Continuing the policy of "He who wins and runs away lives to play another day." 11–16, of course, puts a little pressure on White but not enough to score.

"Strong" Players

In competition, the player who can last will be first.

The average man in the street would no doubt smile tolerantly if you told him that serious checkers is a pastime that requires phyical fitness as well as a keen mentality. Yet this fact is well known to any expert on the game, from actual experience. No less a personage than Jack Dempsey, former World's Heavyweight Boxing Champion, attests to this in his preface to *Learn Checkers Fast*, in which he says, very clearly, "Checkers requires brain *and* brawn because a big match or tourney is a grueling affair where a man must play long and arduous sessions daily for two or three weeks, and nothing is so exacting and tiring as continuous mental strain."

When two players are equal in all other respects we invariably pick the stronger and younger player to win. In long, weary encounters errors sooner or later crop up and these important and often fatal miscalculations are going to occur where resistance is weakest. Once in a while an old-timer will outlast and triumph over a stronger and more youthful adversary. A striking example of this is the remarkable performance of sixty-five-year-old Alex Cameron at the 1950 National Tourney at Paxton, Illinois, and even Alex went down before twenty-four-year-old Maurice Chamblee in the finals. When I was thirty-two years old I played Mr. Cameron and I envied him his remarkable staying powers. The play of Tom O'Grady, now well in his seventies, at the 1946 National Tournament in Newark, New Jersey, is another notable exception, but these instances are rare indeed. Even in these cases age does not necessarily mean a lack of physical stamina or endurance. Often a veteran who has taken excellent care of himself is really in better condition than many younger and less experienced competitors.

On the whole, topnotchers like Asa Long, Willie Ryan, Kenneth Grover, Marion Tinsley, Maurice Chamblee, Harold Freyer, and many others, are the strong, wiry type. Some, like Freyer, are not necessarily powerful in physical make-up but are endowed by nature with a rugged constitution and always seem able to draw upon reserve strength in prolonged tourney sessions.

We don't, of course, say that weak players invariably are weak physically and that physically strong players are "strong" across the board. That would be nonsense. But in the upper stratum of checkerdom the player who is blessed with a strong, rugged physical constitution has a distinct advantage over his weaker opponents, all else being assumed equal. In other words, in the final analysis all factors entering into the competition must be carefully evaluated and the matter of physical endurance is not the least important item in the make-up of the ideal checker player.

T. W.

"Dyke"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	17–10	15–18	19–15	31–27
22–17[A]	6–22	23–19[G]	27–31	9–6
15–19[B]	26–17	18–23	15–10	27–23
24–15	5–9	13–9	14–18	28–24
10–19	29–25	14–18[H]	2–6[I]	22–17[J]
23–16	8–11	9–6	31–26	13–22
12–19	25–22	10–14[H]	6–9	23–18
25–22	11–15	17–10	26–22	22–15
8–11	30–26	7–14	9–13	3–7
27–23[C]	7–10	6–2	18–23	10–3
4–8[D]	17–13	23–27[H]	21–17	1–28[K]
23–16	9–14	32–23	23–27	*Drawn*
11–20[E]	26–23	18–27	17–14	——
22–18	2–7[F]	31–24	27–31	——
9–14	22–17	20–27	14–9	——

Notes by TOM WISWELL *and* J. T. BRADFORD

A—Allowing the "Dyke," and for that reason often avoided, unnecessarily; next to 23–19 it is about as good as any reply White has to the ominous 11–15.

B—Hopper, as was to be expected, chooses to "Dyke" the formation. Actually, Black obtains no overwhelming advantage from this double exchange—that is, when it is met correctly. See Game 29 for play on 8–11.

C—Probably not as involved as 30–25: 30–25, 11–15[CC], 27–23, 4–8, 23–16, 8–12, 22–18, 12–19, 18–11, 7–16, 25–22, 9–14,

17–10, 6–15, 32–27, 5–9, 21–17, 3–8, 27–24, 16–20, 22–18, 15–22, 24–15, 2–7, 15–11, 8–15, 31–27, 22–31, 29–25, Drawn. *J. Smith.*

CC—If 4–8, 22–18, 11–16, 17–14, 8–12, 27–23, 16–20, 23–16, 12–19, 25–22, 9–13, 31–27, 6–9, 29–25, 1–6, 27–23, 3–8, 23–16, 8–12, 32–27, 12–19, 27–23, 7–11, 23–7, 2–11, 21–17, 11–15, Drawn. *A. Anderson.*

D—For 6–10 see Game 27. In their great match Sam Gonotsky and Louis Ginsberg continued as follows: 11–16, 29–25, 9–13, 17–14, 6–9, 32–27, 9–18, 23–14, 16–20, 27–24, 20–27, 31–15, 1–6, 22–18, 7–10, 14–7, 3–19, 26–23, 19–26, 30–23, 6–10, 28–24, 2–7, 18–14, Drawn.

E—This side jump tends to break up the "Dyke" and was the purpose in playing 27–23 at note *C*. If the student will study the opening moves with care he will note that there is a clear-cut purpose in every play and counterplay. Struggle for direct or indirect control of the center of the board is usually, though not always, the prime motive behind these opening maneuvers.

F—3–7, 22–17, 7–11, 13–9, 11–16, 32–27, 15–18, 28–24, 18–22, 9–5, 10–15, 17–10, 22–25, 21–17, 25–30, 17–14, 30–25, 10–7, 2–11, 14–10, 25–21, 10–7, 21–17, 7–3, 15–18, Drawn. *McCafferty-O'Connor.*

G—13–9, as played in Game 25, is much easier. The text invites trouble, with a "Bridge" ending to contend with.

H—The continuation that White could have avoided by playing 13–9 at note *G*.

I—If 10–7, 3–10, 2–7, 10–14, 7–10, 18–22, 10–26, 31–22, 28–24, 1–6, 24–19, 6–10, etc., Black wins on "the move."

J—Black realizes there is no hope for a win any longer and decides to give the galleryites (and his opponent) a thrill.

K—Hopper makes somes hops!

"Kelso-Single"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
10–15	25–22	5–14	31–24	10–14
22–18	6–10[B]	28–19	20–27	25–21[I]
15–22	23–18	7–11	23–18[D]	26–22
25–18	9–14	26–22	27–31	6–10
11–15	18–9	11–15	18–14[D]	14–17[J]
18–11	5–14	30–25	10–17	21–14
8–15	27–23	15–24	21–14	22–17[J]
24–19[A]	11–15	22–18	31–26	9–5
15–24	22–18[C]	12–16	14–9	2–6
28–19	15–24	18–9	3–7[E]	10–1
4–8	18–9	16–20	5–1[F]	17–10[K]
29–25	1–5	9–5	7–10[G]	*Black*
8–11	32–28	24–27	1–6[H]	*Won*

Notes by TOM WISWELL

A—C. F. Barker and Clarence Freeman had the following variation on 29–25: 29–25, 9–14, 24–19, 15–24, 28–19, 4–8, 25–22, 8–11, 27–24, 6–10, 24–20, 11–15, 32–28, 15–24, 28–19, 7–11, 19–16, 12–19, 23–7, 2–11, 26–23, 5–9, 22–17, 9–13, 30–26, 13–22, 26–17, 3–8, 31–26, 8–12, 26–22, 11–15, 17–13, 15–19, Drawn. See Game 12 for the stronger 21–17 line.

B—9–14 would run into the above note.

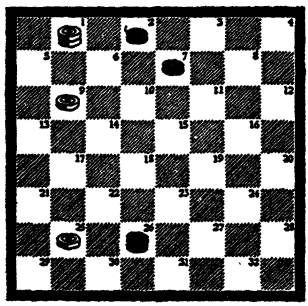
C—A real "mixer." 32–28 was expected and seemed natural; this caught me off guard momentarily but I soon saw the ending might resolve in my favor.

D—I now realized my wily opponent was escaping, yet I had an idea or two in reserve in connection with the ending I saw in the offing.

E—Now we had arrived at the stage where I thought I *might* get the trap I was playing for; the next move would tell the story.

F—This is it! White is now caught in a "mating net" from which there is no escape. Few of the spectators realized the drama that was about to be enacted as they watched the moves on the large magnetic wall board—fully expecting White to escape with a draw. 25–21 would have drawn (instead of crowning): 25–21, 26–22, 5–1, 7–10 (22–18, 21–17, Dr.), 9–6, 2–9, 1–6, Drawn. Here is the problemlike position after the fatal 5–1:

DIAGRAM NO. 6
"PROBLEMIST'S PROBLEM"
BLACK (WISWELL)



WHITE (HOPPER)
Black to play

G—Note that White cannot pitch 9–6 now and draw as above as Black simply takes the one-for-one after 1–6. This is why 25–21 was important at note *F*.

H—If 25–21, 10–14, etc., Black wins as in trunk.

I—Of course, if 6–10, 26–30, Black wins.

J—Proving once again that problem ideas *do* arise in actual play. With this move most of the audience now realized White's plight and an air of excited expectancy surged through the playing room.

K—Locked in the double corner—one of the most beautiful problem themes in checkers. Millard, who had played well up until note *F*, offered his hand in congratulation and everyone in the playing room was crowded around the board. It was undoubtedly the most exciting ending of the match and I felt bad only because I had won it against such a sportsmanlike opponent.

The "Book" Player

Many of the players at the New York Checker Club (on Times Square) find the chairs too low (or the tables too high) for comfort, and some of them remedy this situation by sitting on telephone books, newspapers, or what have you.

One day, not so long ago, a notorious crossboard player who was prone to brag a great deal about his lack of "book" assistance, was paired against a comparative newcomer who had just purchased a number of hefty checker books while on a buying "splurge." The crossboard player would ordinarily have had no trouble in beating his young, studious adversary, but every underdog must have his day, and on this particular occasion the dark horse finished well ahead of his more experienced rival.

A large and interested gathering of spectators and kibitzers had assembled to watch the fun, and the triumphant student added insult to injury by pointing at his opponent's chair and exclaiming, "And don't forget that I beat you while you were using some of the greatest checker books in the world!" The onlookers roared, for the embarrassed victim was sitting on *Kear's Encyclopedia, Let's Play Checkers, The Modern Encyclopedia,* and Tescheleit's *Master Play!* "Shucks," he said, "it's the first time I ever used any checker books—that's why I lost!"

"Double-Corner Dyke"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
9–14[A]	17–10	4–8	25–22[F]	6–13
22–17[B]	6–15	23–16	1–6[G]	27–23[I]
11–15	30–25[D]	11–20	28–24	20–27
25–22	5–9	29–25	10–15[H]	31–24
15–19[C]	22–18[D]	7–10	21–17	2–6
24–15	15–22	32–27	7–10	17–14[J]
10–19	25–18	8–11	23–19	etc.
23–16	8–11	26–23	9–14	*Drawn*
12–19	27–23	3–7[E]	18–9	——

Notes by TOM WISWELL

A—Mr. Hopper decides it is time to break new ground and, for the first time in the match, adopts an opening move other than 11–15. In a way this was good tactics for, if wins were to be scored from now on, the chances are they would come on lines other than those stemming from 11–15,

B—This and 22–18 are probably the best replies to the "Double Corner" with the latter being just a shade more popular.

C—"Dyking" the position, the distinguishing feature of this line; 8–11 would run into the multivaried "Pioneer" opening. The text seems to enjoy alternate waves of popularity and decline but, for various reasons, it will always have its devotees.

D—Getting away from the beaten path and the stereotyped 21–17. Trying for originality has always been peculiar to my

style of play, the influence, no doubt, of early teachers like Louis Ginsberg and Kenneth Grover, first class masters of the "Crossboard" school. Their early coaching, plus many hard matches with New York City Champion Morris Krantz, "Mr. Crossboard" himself, did more to mold my game than anything else.

E—Mr. Hopper's move, in my opinion, is an improvement over the following published game: 10–14 ("locking" the position), 28–24, 3–8, 24–19, 8–12, 27–24, 20–27, 31–24, 1–5, 25–22, 9–13, 18–9, 5–14, 24–20[EE], 13–17 (an old draw by J. B. MacIndoe), 22–13, 2–6, 21–17, 14–21, 13–9, 6–13, 23–18, Drawn. *A J. Mantell vs. Tom Wiswell.*

EE—If 22–18, 11–16, 18–9, 16–20, 9–5, 20–27, 23–18, 27–31, 19–15, 31–26, 15–10, 26–23, 18–15, 23–18, 15–11, 18–15, 11–7, etc., Drawn.

F—18–14, 9–18, 23–14, 10–17, 21–14, 11–15: looked black, indeed, and, as I could see nothing wrong with this, I decided to stake my chances on it. Many times you will not be able to see a clear-cut draw with a certain move, but, if you see the losses on all other possible moves, then plain logic and the process of elimination supply you with the answer.

G—9–13 seems to turn out badly for Black: 9–13, 28–24, 10–15 (otherwise, White plays 24–19), 23–19, 7–10, 31–26, 2–6[GG], 18–14!, 10–17, 21–14! and Black is in an embarrassing position.

GG—10–14, 18–9, 1–5, 19–10, 5–14, 10–6, 2–9, 24–19, White wins.

H—If 10–14, or 9–13, 24–19, comes in and if 9–14, 18–9, 6–13, 23–18 is the answer.

I—If 17–14, 10–26, 31–22, 13–17, 22–13, 15–18, 19–15, 11–16, 15–10, 18–23, etc., Drawn.

J—An original game and, to my way of thinking, one of Mr. Hopper's better efforts in the entire match. The play from note *E* is very stimulating and offers many possibilities for imaginative players.

"Single Corner"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	9–18	8–11	16–23	16–19
22–18[A]	23–14	24–19	27–18	3–7
15–22	1–6	4–8	12–16	19–23
25–18	30–26[E]	27–23	15–11	7–10
12–16[B]	6–10	8–12	7–10	14–17
18–14[C]	29–25	22–18	14–7	10–14
9–18	10–17	11–16	3–10	17–21
23–14	25–21	18–15	11–7	14–18
10–17	2–6[F]	6–9	10–14	23–26
21–14	21–14	31–27	18–9	18–22
6–9[D]	16–20	9–18	5–14	26–31[G]
26–23	26–22	23–14	7–3	*Drawn*

Notes by LEO LEVITT

A—This is unquestionably one of the most prolific openings in checkers, with wins still being scored by both Black and White.

B—In my personal opinion, the right move to maintain Black's slight positional advantage, although, of course, 8–11 has its adherents. See Games 11 and 21 for play on the latter.

C—The more restrictive of White's lines. It is a matter of taste among the top players as to whether or not they wish to avoid complications; but since the complications arising after 12–16 tend to favor Black, many of the leading players prefer this move.

D—Not as frequently played as 6–10. A classic line on this variation runs as follows: 6–10, 29–25, 10–17, 25–21, 1–6, 21–14, 8–11, 26–22, 4–8, 30–25, 16–20, 22–18, 6–10, 25–21, 10–17, 21–14, 2–6, 27–23, 20–27, 31–24, 11–16, 24–20, 16–19, 23–16, 6–10, 16–12, 10–17, 18–15, Drawn. *Robert Stewart vs. N. W. Banks* in their World Title match. (6–10 was adopted in Games 5 and 7.)

E—29–25 is more usual but this is undoubtedly quite sound.

F—17–22, 26–17, 16–20, 24–19, 8–11, 17–14, 4–8, 27–23, 7–10, 14–7, 3–10, 23–18, 8–12, 18–14, 10–17, 21–14, 11–16[FF], 19–15, 20–24, 28–19, 16–23, 14–10, 5–9, 15–11, 9–14, 11–8, 14–18, 8–4, 18–22, 4–8, 23–26, 32–27, 26–30, 8–11, 30–25, 11–8, 12–16, 8–12, 16–20, 12–16, 22–26, 31–22, 25–18, 16–11, 18–14, 10–7, Drawn. *G. A. Pierce.*

FF—If 2–6, 32–27, 6–9, 14–10, 11–15, 10–6, 15–24, 28–19, 9–14, 6–2, 5–9, 2–6, 9–13, 6–9, 14–17, 9–14, 17–21, 14–18, 13–17, 18–14, White wins. *Hugh Henderson.*

G—An instructive game for the student although mostly "old hat" to the expert and master player. The wonder of it is that a far greater percentage of the games were not "P.P." (Published Play). This fact can probably be attributed, in part at least, to the introduction of three-move checkers and the fact that both participants have played in tournaments under this style of play, and even adopted some three-move lines in this match. Neither stuck to strictly "safe" play throughout and their initiative and daring deserves credit as it made for an interesting match.

GAME NO. 17

"Switcher"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	11–15[B]	13–22	6–10	9–13
21–17[A]	17–14	25–18	28–24	17–14
9–13[A]	15–24	6–10[D]	10–17	6–10
25–21	27–20	29–25	26–22	16–12
8–11	10–17	10–17	17–26	10–17
30–25[AA]	21–14	25–21	31–22	12–8[F]
4–8	8–11	1–6	5–9	3–12
24–19	32–28[C]	21–14	24–19	19–15
15–24	12–16	16–19[E]	2–6	*Well*
28–19	22–17[C]	23–16	22–17	*Drawn*

Notes by A. J. MANTELL

A—Mr. Wiswell takes the bull by the horns and essays the tricky "Switcher" opening—a game he frequently plays in his exhibitions and matches.

AA—Though not too popular, this is a restrictive and safe defense with the weak side of the "switcher." Wiswell is well acquainted with the line.

B—11–16, 22–18, 13–22, 26–17, 8–11, 17–14, 10–17, 21–14, 16–20, and now 25–22 has superseded the old line by 25–21 which evolved from the "Second Double Corner" opening thus: 11–15, 24–19, 15–24, 28–19, 8–11, 22–18, 11–16, 25–22, 16–20, 22–17, 9–13, 30–25, 13–22, 26–17, 4–8, 17–14, 10–17, 21–14, 8–11, same position.

C—The key moves to White's defense and should be noted with care.

D—6–9 is another strong attack here.

E—The start of a delicate ending for White which requires perfect timing to draw. "Every move is a picture."

F—The concluding play which assures the draw. The reader should note that 19–15, instead, would lose by 17–22, 15–8, 7–10, 8–4, 22–26, 4–8, 26–31, 8–11, 31–26, 10–7, 26–22, Black wins.

"Double Corner"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
9–14	8–12	7–10	18–25	25–18
22–18[A]	17–13[E]	31–26	26–22[H]	9–2
5–9	2–6	8–12	19–23[I]	18–14[K]
25–22	29–25	32–27	27–18	2–7
12–16[B]	16–19	3–8	25–30	23–26
24–20[C]	23–16	26–22	24–19[J]	4–8
10–15	12–19	12–16[G]	16–23	26–30
22–17[D]	25–22	30–26	20–16[J]	8–3
15–22	4–8	14–18	11–20	etc.
17–10	27–24[F]	17–14[H]	18–4	*Drawn*
6–15	9–14	10–17	30–25	
26–17	22–17	21–14	14–9	

Notes by TOM WISWELL

A—A very popular reply to 9–14 (the center of attraction!); see Games 15 and 31 for play on 22–17.

B—A favorite of the writer's and though seldom played, a move of merit. I have won with it against some of the heavyweights. 11–16 is usual.

C—The correct attack cramping Black's left flank, but not as powerful as it looks.

D—27–24 would force the "Doctor" formation by 15–19, 24–15, 16–19, 23–16, 14–23, 26–19, 11–25, 29–22, 8–12, 22–18, 4–8. The "Doctor" line can be lost by either side. Unless well known it is often rejected for the text.

E—If 17–14, 9–18, 23–14, 15–18, 29–25, 11–15, etc., Draws.

F—If 30–26, 8–12, 22–17, Drawn, but 27–23, 9–14, 23–16, 12–19, Black wins.

G—If 14–18, 17–14!

H—The drawing theme that clears the board for both sides.

I—Otherwise 22–18.

J—Pretty, but not new.

K—If 1–5, 2–7 Draws.

"Old Fourteenth"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	25–21	11–27	19–16	7–10
23–19	9–14[F]	32–23	12–26	28–24
8–11[A]	18–9	13–22	31–13	11–16
26–23[B]	5–14	25–9	8–11	18–15
4–8[C]	27–23[G]	6–13	24–19	16–23
21–17[D]	1–6	29–25	3–8	15–6
9–13	30–25	13–17	25–22	2–9
23–18[E]	15–18	21–14	8–12	13–6[H]
6–9	22–15	10–17	22–18	etc.
				Drawn

Notes by TOM WISWELL

A—Hopper reverts to the more conventional reply. For 9–14 see Game 3.

B—Forming the "Nailor," first player in an important contest in 1858 between Drummond and Hudson. Lee's guide states that the "Nailor" opening admits of a very weak defense and should be avoided by the learner. This is highly controversial. I agree with such authorities as Marion Tinsley and Willie Ryan who state that the "Nailor" is a good alternate to the stereotyped 22–17, and when understood, leads to a sound continuation for the second player. There are many misleading theories about certain checker games which authors repeat without checking. The notion that the 11–8 pitch in the "Glasgow" is very weak (11–15, 23–19, 8–11, 22–17, 11–16, 24–20, 16–23, 27–11, 7–16, 20–11, 3–7, *11–8*) for example is one that has been exploded only recently.

C—9–14, 22–17 (necessary) 6–9 (if 4–8, 25–22) 17–13, 2–6, 25–22, 14–18, 23–14, 9–25, 29–22, 4–8, 22–17, 15–18, 27–23, 18–27, 32–23, 11–15, 30–26, 8–11, 26–22, 5–9, 31–26, 9–14, 24–20, 15–24, 28–19, etc., is a probable continuation first shown to the writer by Marion Tinsley.

D—Key to the White game.

E—If 25–21, 5–9, 23–18, 9–14!, 18–9, 11–15, 18–11, 13–22, etc. Black can win.

F—If 10–14, 17–10, 7–23, 27–18, 2–7, 19–10, 7–23, 31–27, etc. Draws.

G—Now into the "Old Fourteenth" usually brought up as follows: 11–15, 23–19, 8–11, 22–17, 4–8, 25–22, 9–13, 27–23, 6–9, 23–18, 9–14, 18–9, 5–14, 26–23, same.

H—A model game for the learner and in every expert's manuscript. White started out to blaze new trails but that old bogy "transposition" forced the play into regular channels.

"Pioneer"

BLACK—TOM WISWELL		WHITE—MILLARD HOPPER		
9–14	7–11[F]	22–25[I]	8–12	15–19
22–17[A]	17–13	23–18	32–27	12–8
11–16[B]	4–8[F]	14–23	12–16	7–10
25–22[C]	22–17	27–18	31–26	8–3
8–11[D]	15–18	3–7[J]	16–19	10–15
22–18	24–19[G]	17–14[K]	18–14	3–7
16–20	18–22[H]	10–17	10–17	15–18
18–9	19–16	21–14	26–22	7–10
5–14	12–19	25–29	17–26	19–23
29–25	23–7	14–9	30–16	10–15[M]
11–15[E]	2–11	6–10	11–15	etc.
25–22	26–23	9–5[L]	16–12	*Drawn*

Notes by Tom Wiswell

A—For 22–18, see Game 18.

B—For 11–15, see Game 15. This is now the famous "Pioneer" opening—one of the most prolific in checkers and well worth your time and study. Dozens of restricted openings (two-move and three-move) can be switched into the "Pioneer." Needless to say, it is one of the basic formations in the game of checkers.

C—Probably White's best move, although 24–19 also has merit.

D—16–19 would be the same as Game 15. Do not play 16–20, because White replies 30–25!

E—4–8 would lose and is known as "Dunne's Loss": 4–8, 25–22, 11–16, 24–19, 8–11, 22–18, 1–5, 18–9, 5–14, 26–22, 11–15, 30–25,

15–24, 28–19, 7–11[EE], 17–13, 11–15, 22–17, 15–24, 23–19, 16–23, 27–9, 10–15, 25–22, 24–28, 9–5, 6–10, 5–1, 15–19, 22–18, 19–23, 1–6, 2–9, 13–6, etc., White wins.

EE—If 3–8, 19–15, 10–26, 17–1, 26–30, 1–5, 8–11, 5–9, 7–10, 9–5, 10–15, 5–9, 15–19, 9–5, 19–24, 5–9, White wins.

F—The accepted Black defense and solid as "Gibraltar."

G—If 30–25, 11–16, 24–19, 2–7, 26–22, 7–11, 22–15, 11–18, 31–26, 8–11, 19–15, 10–19, 17–10, 6–15, 23–14, 15–18, 26–22, 3–8, 22–15, 11–18, 14–10, 19–24, 28–19, 16–23, 10–7, 12–16, 7–3, 8–12, 3–7, 16–19, 7–10, 19–24, Drawn. *A. J. Heffner vs. C. F. Barker.*

H—Looks bad but turns out good!

I—If 8–12 Edwin Hunt shows a White win by 23–19, 11–15, 19–16!, 12–19, 27–24, etc.

J—If 25–29, 18–14, 29–25, 14–7, 3–10, 17–14, and White can win.

K—Not 18–14, because of 1–5 in reply.

L—9–6, 10–15, 6–2, 15–22, 28–24, 20–27, 32–23, 22–25, 30–21, 29–25, 23–19, 8–12, 19–15, Drawn. *Asa Long vs. Newell W. Banks.*

M—All but the final moves were along well-charted lines. Black must avoid many pitfalls along the way but when the play is known White can do little.

Checkers and the Blind

People are generally astonished to learn that the blind play checkers. It's more amazing to know that there have been several blind experts who could compete with the top-ranking players . . . and that we have one today who can take on twenty or more opponents at one time.

You may be puzzled as to how the blind play checkers. It's done on specially grooved checkerboards. The pieces, round and square, fit into square slots in a pattern similar to the checkerboard. When a King is secured, the player simply turns over his checker. It has a round countersunk indentation at the bottom and when it is reversed this hollow designates it as a King.

The first blind man I saw play checkers was "Ben Scully" who conducted a checker stand in Huber's Old Museum on East Fourteenth Street in New York City. He took on all comers at a dime a game and in his spare time gave exhibitions at clubs and Y.M.C.A.'s.

Perhaps it was the memories of Ben that inspired me to go to The Lighthouse (N.Y. Association for the Blind) years later to volunteer to teach a group of the boys. I had Braille numbers pasted on their boards and by this means was able to show them the trick plays of the game.

The group of boys got a tremendous lot of fun out of the lessons and it wasn't long before most of them could beat the average checker player.

Shortly after The American Foundation for the Blind made a transcription of my small checker booklet into the Braille. It became the first checker book to go into the libraries for the blind.

M. H.

"Single Corner"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	8–12	6–15	7–10	14–18
22–18[A]	27–24[E]	27–24	24–19	23–14
15–22	10–15[F]	2–7	15–24	10–26
25–18	24–19	32–28	28–19	7–2
8–11[B]	15–24	16–19	9–14	6–10
29–25	28–19	23–16	18–9	——
4–8	7–10	12–19	5–14	——
24–20[C]	31–27[G]	26–23	19–16	——
12–16	10–15[H]	19–26	1–6	——
25–22[D]	19–10	30–23	16–7	*Drawn*

Notes by MARION TINSLEY

A—It is interesting to note that in the Jordan-Pomeroy go-as-you-please world title match the reply to 11–15 was almost invariably 23–19. In this match other replies were also favored.

B—12–16 is another old stand-by with a wealth of possibilities. The best reply is a tossup between 18–14 and 29–25. See Games 5, 7, and 16.

C—18–14 is frequently employed as a simplifying maneuver. Against it Black gets a good game as follows: 9–18, 23–14, 10–17, 21–14, 11–15, 24–19, 15–24, 28–19, 8–11, 27–23, 11–15 (Improves *Master Play—Single Corner, Duffy's Single Corner,* and *Denver's Guide.*), 19–10, 6–15, 25–22, 12–16 (now into a "cross-choice" position, colors reversed, arising from: 11–15, 23–18, 9–14, 18–9, 5–14, 22–17, 12–16 (8–11 best), 24–19, 16–23, 27–9, 6–22, 25–11, 8–15, 21–17, 4–8, 29–25, 8–11, 25–22, 15–19,

22–18). White's best continuation is now 31–27, after which both 7–11 and 15–19 give Black the whip hand. For 25–22 see Game 11.

D—More restrictive and generally preferred among the top players is: 26–22, 8–12, 28–24, 9–13, 32–28, 6–9, 24–19, 9–14, 18–9, 5–14, 22–18, 1–5, 18–9, 5–14, 25–22, 13–17, 22–13, 14–18, etc., Drawn.

E—Instructive, but a strong alternative was the following: 28–24, 10–15, 23–19, 16–23, 26–10, 7–23, 27–18, 9–14, 18–9, 5–14, 24–19, 6–10, 30–26, 11–15, 32–28, 15–24, 28–19, 2–7, 26–23, 7–11, 22–17, 11–15, 20–16, 15–24, 16–11, Drawn. *H. Stevens.* This play is taken from the *Master Play Single Corner* book, but it should be noted that the same position at the finish is usually reached (colors reversed) via: 9–13, 22–18, 11–15, etc., and is known as the "Dixon Drawbridge." That play, too, is in *Master Play* and other works, notably the *Modern Encyclopedia* where a complete analysis is given.

F—As good as any. 9–13 can be met by either 30–25 or 24–19.

G—Published play indicates that this and 30–25 are equally good.

H—The succeeding sequence of moves fits into an easygoing pattern in which all weaknesses are removed. A standard draw.

"Ayrshire Lassie"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	25–22	7–10	22–13	18–14
24–20[A]	11–16	27–24[I]	31–22	25–21
8–11[B]	20–11	10–15	15–10	15–10
28–24[C]	7–16	24–20	22–18	2–7
4–8[D]	26–23	19–24	10–6	10–6
23–19	15–19	20–11	18–15	7–11
12–16[E]	30–26[H]	24–27	11–8	5–9
19–12	9–14	23–19[J]	28–32[L]	11–16
15–18	27–24	15–24	6–2[M]	6–10
22–15	2–7	32–23	32–27	13–6
10–28	24–15	24–27	8–4	10–1
21–17[F]	6–9	23–19	27–23	8–11
11–15	13–6	27–31	4–8	1–6[N]
17–13	1–19	19–15	23–18	——
8–11[G]	31–27	14–17[K]	29–25	*Drawn*

Notes by MARION TINSLEY

A—Gives the name to the opening. While it is considered hard for White to handle, it is very tricky and permits unusual scope.

B—10–14 is the alternate attack and gives White a great deal of the proverbial rope. In reply to 10–14, 22–18, 22–17, and 28–24 are all drawable, but Black is best in each case. The following is a forgotten but good defense used by Nathan Rubin in one of the Cedar Point Tournaments: 10–14, 22–18, 15–22, 25–18 (26–10 is favored by many) 7–10 (Black has

considerable choice but this has gained the most practice) 26–22, 8–11, 27–24, 10–15. Now the usual line is 24–19, 15–24, 28–19, 3–7, 19–15, 7–10, 15–8, 4–11, 31–27, 10–15, 30–25, 12–16, Black best. However, in lieu of 24–19—23–19, 14–23, 19–10, 6–15, 31–26, 23–27, 32–23, is the way Rubin played it and probably best.

C—At this point 27–24 initiates an inferior but highly interesting variation, "The Old Paraffin"—once Willie Ryan's pet line: 27–24, 4–8, 23–19, 9–14, 32–27, 6–9, 27–23, 1–6, 22–18, 15–22, 25–18, 9–13, 18–9, 5–14, 26–22*CC*, 11–15, 21–17, 14–21, 23–18, 12–16! (corrects *Scientific Checkers Made Easy*) 20–4, 6–9, 18–11, 7–23, 24–19, 10–14, 19–16, 14–17, 22–18, 17–22, then 13–17, 9–13, 22–26, Black should win.

CC—29–25, 11–15, 25–22, 15–18, 22–15, 7–11, best, but Black is strong as shown in Ryan's *Scientific Checkers Made Easy*.

D—3–8 is also good and develops quite differently. For play see Game 36.

E—Very complicated and tricky. 15–18, 22–15, 11–18, 26–22, 7–11, 22–15, 11–18, 30–26, is usual. 15–18 was adopted in Games 28 and 36.

F—Well played by Mr. Hopper and I think nearly equalizes the game. Against 25–22 Black has the following very neat attack: 11–15, 26–23, 8–11, 23–18, 6–10, 27–23, 1–6, 30–26, 9–13, 18–14, 10–17, 21–14, 6–9, 14–10, 7–14, 22–18, 15–22, 26–10, 11–15, 20–16, 15–19, 16–11, 19–26, 31–22, 9–14, 11–8, 14–17, 22–18, 17–22, 18–15, 22–26, 15–11, 26–30, 8–4, 30–26, 4–8, 26–22, 10–7, etc., Drawn. The author of this beautiful and original line is Conrad Cantor, the former New Jersey champion.

G—An error—undoubtedly realized immediately by Black. It happens in every big match and provides some of the drama

in these title affairs. The published continuation is: 9–14, 25–22, 6–10, 27–23, 8–11, 29–25, 1–6, 25–21, 14–18, 23–14, 10–17, 21–14, 6–9, 13–6, 2–25, 30–21, 15–18, 31–27, 11–15, 27–24, 5–9, 21–17, 9–14, etc., Drawn. *Drummond vs. Frazer.*

H—This wins, though not as handily as 31–26.

I—White could also play 22–18, 14–17, 27–24. Had 7–11 been played at Black's last move then 22–18 still would have won by 14–17, 18–15, 11–18, 23–14, 17–21, 14–10, 5–9, 10–6, 9–14, 6–2, 14–18, 26–22, etc.

J—This seems to be the incorrect choice. 11–8 still wins after 27–31, 8–4, 31–27, returning the piece by 29–25, 27–18, 4–8, is decisive.

K—The position is now drawable and possesses several noteworthy ideas. 5–9, instead of 14–17, will also draw by regaining the piece in a few moves.

L—It was pointed out by U.S. Champion Maurice Chamblee that 15–11, 8–4, 5–9, is also drawable by returning two Kings to squares 19 and 16, preparing a 19–15 exchange and a phase of "Fourth Position."

M—Mr. Chamblee shows the following interesting play after 6–1: 32–27, 8–4, 27–23, 4–8, 23–18, 29–25, 18–14, 25–21 (13–9, 14–17, 9–6, 17–21, 25–22, 5–9, etc.) 14–10, 21–17, 3–7, etc., Drawn as the piece on 17 must go.

N—A most instructive and interesting game. The setting is now a special case of the "Fourth Position" draw. Replacing the piece on 21 with a King yields the general form of "Fourth Position." Wiswell, noted as one of the world's foremost authorities on problems and end-game play, found this knowledge of the utmost importance throughout the match, especially in a game of this type. Mr. Hopper played well until he faltered at note *J* and this opening proved enough for his noted opponent to escape unscathed.

"Defiance"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	4–11	14–17	10–15	16–20
23–19	28–24	21–14	18–14	11–15
9–14	7–10[E]	10–17	11–16	17–22
27–23[A]	29–25	23–19	20–11	14–9
5–9[B]	3–7[F]	6–10	7–16	25–30
22–18	25–22	19–16	12–8	15–10
15–22	1–5	12–19	15–18	30–25[I]
25–18	24–20[G]	26–22	8–3	——
8–11[C]	9–13	17–26	18–22	——
19–15[D]	18–9	30–16	3–8	——
10–19	5–14	13–17	22–25	——
24–8	22–18[H]	16–12	8–11	*Drawn*

Notes by MARION TINSLEY

A—Forms the "Defiance," the easiest and most restrictive of the White defenses. If 22–17, then 5–9 is the "Fife," 7–11 the "Whilter," 6–9 the "Souter," and 8–11, 25–22, 11–16 the "Glasgow." All must be well known.

B—This and 8–11 are equally strong, with the latter being more thoroughly covered in published play.

C—In recent years 7–11 has been more popular. An ironclad line is: 7–11, 19–15 (26–22 is at least as good), 10–19, 23–7, 14–23, 26–19, 3–10, 29–25, 8–11, 25–22, 11–15, 30–26, 4–8, 26–23, 8–11, 24–20, 15–24, 28–19, 9–14, 22–17, 6–9, 17–13, 2–7, 13–6, 14–18, 23–14, 10–17, 21–14, 1–17, 32–27, 17–22, 27–23,

7–10, 23–18, 22–25, 31–26, Drawn. *Jesse Hanson vs. Willie Ryan.*

D—In one sense 26–22 is superior. Black's best against this is weaker than Black's best against 19–15. After 26–22, however, Black has at least three drawable replies: 3–8, 10–15, 11–16.

E—Best. If 12–16, then both 24–19, 16–20, 31–27 and 24–20 give White a powerful position.

F—10–15, 25–22, 6–10, yields at least an even game, with a few winning chances for Black.

G—Probably as good as anything. If 24–19 then 11–16 and Black stands better. A tricky move at G is 31–27. 11–16 in reply is best and draws with ease, but 9–13, 18–9, 5–14 is natural and transposes into a game played at the 1933 Cedar Point masters' tourney between Harlend Richards and Willie Ryan. Here is the brilliant continuation as taken from Ryan's *Scientific Checkers Made Easy:* 23–18, 14–23, 27–18, 6–9, 26–23, 10–15, 21–17, 12–16, 32–27[GG], 16–19, 23–16, 11–20, 18–11, 7–16, 30–26, 2–7, 26–23, 7–10, 23–18, 9–14, 18–9, 10–15, 17–14, 13–17, 22–13, 16–19, Drawn.

GG—30–25, 16–19, 23–16, 11–27, 32–23, 7–11, 25–21, 2–7, 17–14, 11–16, Drawn. *William Subkow.*

H—31–27 is tempting, but weak because of 6–9 in reply.

I—A sound and well-played game.

"Kelso"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
10–15	18–15	2–11	23–19	9–14
23–18	11–18	21–17[F]	15–24	7–3
7–10[A]	22–15	6–10	28–19	8–11
27–23[B]	7–11[E]	25–21	4–8[I]	3–8
3–7	32–27	9–14[G]	19–15	11–15
24–20[C]	11–18	27–23	10–19	8–11
15–19[D]	26–23	8–12	17–10	14–18
23–16	19–26	29–25	5–9	11–16[J]
12–19	30–7	11–15[H]	10–7	*White Won*

Notes by MARION TINSLEY

A—The 7–10 line of the "Kelso Cross" which enjoys about the same status as 12–16. One point in its favor is its comparative simplicity.

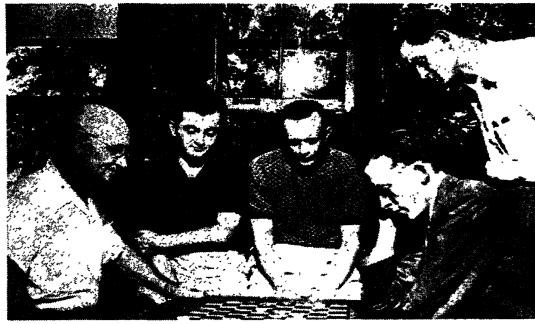
B—Seems to possess more winning chances than 26–23.

C—Another way to continue is: 32–27, 15–19, 24–15, 10–19, 23–16, 12–19, 18–15, etc.

D—Almost invariably adopted and draws with some care, but inferior to 9–13 which clears up readily. For example: 9–13, 32–27 (best), 5–9, 18–14, 9–18, 23–14, 10–17, 21–14, 15–19, 27–24, 19–23, 26–19, 11–16, 20–11, 7–23, 24–20 now 1–5 will draw with care, but 6–10!, as pointed out by R. B. Cornell, equalizes immediately.

E—The suspicious 9–14, 25–22, 7–11, 29–25, 11–18, 22–15, 5–9, also appears drawish.

CHECKER KINGS IN TOURNAMENT PLAY



Here are five of America's top Checker Kings at the 1950 National Tournament at Paxton, Illinois. It is the final round and veteran Alex Cameron, of Saint Petersburg, Florida, who toppled Grand Masters Willie Ryan and Marion Tinsley, opposes Winner Maurice Chamblee, of Birmingham, Alabama. The stars looking on are (l to r): Kenneth Grover, of Tacoma, Washington, Pacific Coast Champion, Walter Hellman, of Gary, Indiana, World Three-Move Champion, and Marion Tinsley, of Columbus, Ohio, former American Champion. Hellman later defeated Chamblee 6-1-29 draws.

CHECKER KINGS IN MATCH PLAY

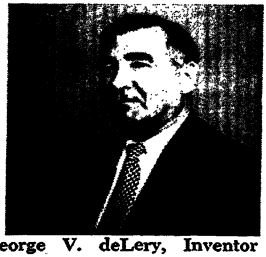
A few years ago Champion Wiswell, whose forte is match play, opposed the 1950 runner-up Alex Cameron in a thirty game subscription match, winning by five wins to one, with the balance of games being drawn. This picture was taken to commemorate the event. L to R (seated): Cameron, former National President W. E. Thomis, Timekeeper Merle Hanson and Wiswell; Standing: Earl Ingram, former Eastern United States Champion, B. T. Clifton, former Alabama Champion, and A. Ellis Baker, Virginia Champion. The scene is the famous Saint Petersburg Checker Club in sunny Florida.

MEMBERS OF THE "BOARD"

George P. Williams, Match Director, New York City.

Colonel Sam S. Schiller, Business Manager, Brooklyn, N. Y.

W. H. and Parks Herzog, Western Managers, Eads, Colorado.



George V. deLery, Inventor of "Four Play" Checkers, Promotion Manager, New York City.

Emin Elam, Publicity Director, Mt. Sterling, Ky.

The above players were key figures in the successful promotion of this world title match and the authors hereby tender their sincere thanks for a job well done.

F—Well played, since other moves have little force if any, *i.e.*, 25–22, 9–13 is easy.

G—Or 8–12, 27–23, 11–15, 23–19, 15–24, 28–19, 4–8, 20–16, 9–14, 31–26, 14–18, 26–22, 18–25, 29–22, 10–15, 19–10, 12–19, and so forth, Drawn. *Leo Sanders vs. Marion Tinsley.*

H—Very weak. 4–8, 23–19, 1–6, 25–22, 5–9, 20–16, 11–20, 19–15 draws without difficulty.

I—Definitely the losing move. 14–18, 17–14, 10–17, 21–14, 1–6, etc. is a weak ending, but it appears drawable.

J—Thus Mr. Hopper scored his second win of the match. He handled the White pieces with skill and imagination and deserves credit for making the most of Black's lapses at notes *H* and *I*. Interestingly enough, at the end of the first ten games in Hartford (where the second half of the match was played) Millard was leading by the score of one to nothing and nine draws. In fact they were tied until the thirty-sixth game when Wiswell clinched the title by winning. Undoubtedly, Hopper used the first half of the match in New York to "warm up"—a dangerous and expensive procedure. It is always advisable to play a number of hard practice games with experts and other masters before starting play in an important match like this. Wiswell did not make the mistake of starting "cold"; he played many match games with such stars as Edward Scheidt, Morris Krantz, Abe Bernstein, and Gerard LeClair at the New York Checker Club. These precautionary measures paid dividends and contributed in large measure to Wiswell's success.

"Dyke"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	4–8[B]	8–11	15–18	15–18
22–17	23–16	25–22	13–9[H]	23–19
15–19[A]	11–20	11–15	18–27	18–23
24–15	22–18[CD]	30–26	32–23	19–15
10–19	9–14—*Var. 1*	7–10[E]	10–15	23–27
23–16	18–9	17–13	17–10	24–19
12–19	6–22	9–14	7–14	27–32
25–22	26–17	26–23	28–24	9–6
8–11	5–9	2–7	20–27	1–10
27–23	29–25	22–17	31–24	15–6
				Drawn

Notes by MILLARD HOPPER

A—Forms the "Dyke." A popular game of go-as-you-please style—comes up often in two-move play.

B—See Game 27 where I varied with 6–10, another good line.

C—30–25, 7–10, 22–18, 9–14, Draws.

D—29–25, 7–10, 31–27, 10–15, 17–13, 9–14, 22–17, 6–10 makes White work.

E—7–11 gives chances for a win—continue 17–13, 2–6, 26–23, 9–14, 22–17[F], 15–18, 17–10, 18–27, 31–24, 20–27, 32–23, 6–15, 13–9[G], 11–16, 28–24, 16–20, 23–19, 20–27, 19–10, Draws.

F—23–19, 15–24, 28–19, 11–15, 19–10, 6–15, 22–17, 14–18, Black best.

G—23–19 loses by 15–24, 28–19, 1–6, 21–17, 3–8 Black wins.

H—In Game 13, Wiswell varied 23–19 here and got into difficulties.

Variation 1

Another good line for Black

8–11	11–15	3–7	9–13	22–25
32–27[J]	29–25	26–23	27–23	21–17
9–14	1–6	15–18	13–22	7–11
18–9	30–26	23–14	14–9	17–13
6–22	7–10	6–9	5–14	11–15
26–17	25–22[K]	22–18	18–9	*Drawn*

Ferrie vs. H. Freedman

J—17–13, 7–10, 32–27, 9–14, 18–9, 5–14, 29–25, 11–15, 26–23, 3–8, 25–22, 15–18, 22–15, 10–26, 30–23, 8–11, 28–24, 11–15, 23–19, 14–18 will draw.

K—17–14 loses by 10–17, 21–14, 3–7, 26–23, 6–9, 31–26, 9–18, 23–14, 2–6, 26–23, 6–9, 28–24, 9–18, 23–14, 7–11. *Ferrie won from P. A. Crabbe.*

Checkered Names

The various opening moves in checkers are distinguished in the literature of the game by definite and frequently imaginative titles, much more so, I believe, than in the more colorful sister game of chess. Names such as "Ayrshire Lassie," "Black Doctor," "White Doctor," "Defiance," "Laird and Lady," "Laird and Lady Refused," "Maid of the Mill," "Octopus," "Old Fourteenth," "Old Faithful," "Will o' the Wisp," and "Waterloo," are but a few of the bizarre designations of the openings in common usage among players of all grades. Each of these has a history all its own, often suggested by its title: such as "Laird and Lady," for example, which was the favorite game of Lord and Lady Cather, who lived in Scotland over a century ago and were extremely fond of draughts. Such games as "Bristol," "Boston," "Denny," "Dundee," "Edinburgh," "Fife," "Glasgow," "Kelso," "Paisley," and "Tillicoultry" are named after various towns (mostly in Scotland, it will be noted) where the early pioneers who popularized and developed these various openings resided. This was one way in which the memory of great players and scholars of the game was honored and perpetuated. Other games, such as "Centre," "Double Corner," "Second Double Corner," "Single Corner," and "Cross," are less picturesque though more practical, simply designating the location of the board where the opening action takes place.

Oddly enough, the most common opening move in the game and the oldest of all (11–15) has the newest name, "Old Faithful." It was so christened by the author in his fifth work *Learn Checkers Fast*, and quickly caught the fancy of the playing fraternity. By an odd coincidence, the "Double-Cross" (9–14, 23–18) is one of the most treacherous and dangerous of all the openings and early in its history was in the category of a

"Barred Opening." Another such is the very appropriately titled "Octopus" (10–15, 21–17, 7–10), so named by world challenger Willie Ryan in his noted work, *Modern Encyclopedia of Checkers*, which appeared early in the history of three-move play.

Handicap games, usually played against opponents who are not even in strength are 9–14, 21–17 and 10–14, 21–17 and are known as the "Charleston," wherein a piece is sacrificed at the very beginning. These are favorites of L. T. Debearn of Detroit and the writer, and we have both had considerable success with them against opponents who were hardly amateurs, this despite the fact that White loses a man at once, thus rendering the game untenable.

Other unsound openings (12–16, 23–19 and 11–16, 23–19) are known as the "Barred Openings" because they are excluded from the playing ballot. At one time 10–14, 23–18 and 9–14, 23–18 were also included in this barred group but they are established as tenable today and are at present included in the modern American restriction style of play. One American grandmaster, the late John F. Horr, of Buffalo, actually specialized in these difficult "outcasts" and was without doubt the most proficient and best-informed player of the "Barred Openings." In 1923 he played former world champion Asa Long a forty-game match which included the "Barred Openings" of that day and achieved a handsome triumph, winning by four games to one. It was Mr. Horr's pet games that decided the score. Chris Nelson, of Brooklyn, is another noted authority who is partial to these pariahs among openings and is the only player who ever entered a tourney and neither won, lost, nor drew a single game. In the fifth American tourney Chris enrolled but refused to play when the barred openings were voted down.

A knowledge, however, of the names and history of the game

will not enhance one's rating as a player. You have no doubt met the student who scares you to death as he rattles off the data and entire history of the opening you are playing—and then falls into a two-for-one shot on the tenth move!

T. W.

"Bristol"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	32–27	9–13[I]	23–18	15–18
24–20	12–19	15–6	7–11	22–15
15–19[A]	27–23	1–10	18–14	21–25
23–16	11–16	22–18	16–20	30–21
12–19	20–11	2–7	14–9	19–24
22–18	7–16	18–9	3–8[G]	28–19
8–11[B]	25–22[E]	5–14	9–6	16–30[H]
27–23[C]	10–14	25–22	11–16	etc.
4–8[D]	29–25	10–15	6–2	——
23–16	6–10	21–17[F]	8–12	——
8–12	18–15	14–21	2–7	*Drawn*

Notes by MARION TINSLEY

A—Forms the "Bristol" opening, practically an even game. For 8–11 see Games 22, 28, and 36.

B—10–14 and 9–14 are strong alternatives but they are also very well known. The position after 8–11 usually arises via: 11–16, 22–18, 8–11, 24–20, 16–19, 23–16, 12–19, the same.

C—25–22 is also good, with the following leading to an even game: 25–22, 4–8, 29–25, 10–14 (9–14, 18–9, 5–14, 27–23, 8–12, etc.), 18–15, 11–18, 22–15, 19–23, 26–19, 7–11, etc.

D—11–16 is a tricky move but weaker than the text, *i.e.*, 11–16, 20–11, 7–16, 25–22, 4–8, now 32–27 is best and gives White a fairly strong game. In lieu of 32–27, if 29–25 is played then 8–11 (best) nearly forces 18–14 because of the threat of 10–15 next.

E—As good as there is. 18–15 was considered powerful until Newell W. Banks restored equality in his match with Robert Stewart by the following: 18–15, 9–14 (or 10–14), 15–11, 6–9, 25–22, 9–13, 22–17 (22–18, 10–15 no better), 13–22, 26–17, 17–26, 30–23, 5–9, 29–25, 9–13, 25–22, 16–19!, 23–16, 1–6, 31–27, 14–18, 22–15, 13–22, 27–24, etc., Black best, Drawn. *Newell W. Banks vs. Robert Stewart*, 1922.

F—Very finely played and forces Black to devise a means of returning the piece. In some games a piece is sacrificed, never to be returned! It is always wise to decide immediately whether your opponent has blundered or played a brilliancy when he gives you a man. If you feel he has done the latter then make haste to see how you can return the loan at the most opportune moment. Incidentally, this same theme was utilized in the "Last Battle" between Wyllie and Martins.

G—In the "Last Battle" alluded to, the continuation was: 8–7, 9–6, 7–10, 6–2, 19–24, etc., Drawn.

H—Well contested by both players. This is a very instructive game for novice and expert alike and is a good illustration of the art of the sacrifice, as well as the equally important device of returning the sacrifice. Too many times players are loath to return a man and they wind up keeping the piece—and losing the game!

I—This seems safest. In a match game between Ed Scheidt, former Southern States Champion, and Tom Wiswell, the Dixie Star adopted 1–6 and lost as follows: 1–6, 15–11, 9–13, 22–18, 10–15, 18–9, 5–14, 25–22, 6–10, 31–27, 2–6, 30–25, 6–9, 11–7, 3–8, 7–3, 8–12, 3–7, 16–20, 23–16, 12–19, 27–23, 19–24, 28–19, 15–24, 23–19, 24–27, 26–23, etc. Wiswell won.

"Dyke"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	6–10[B]	10–15	11–15	15–24
22–17	23–16	26–23	32–27	28–19
15–19	11–20	7–10	3–8	7–11
24–15	22–18	30–26[D]	27–24	20–16
10–19	1–6[C]	9–14	20–27	11–20
23–16	17–13	18–9	31–24	19–15
12–19	4–8	5–14	8–12	10–19
25–22	29–25	22–18	23–19	17–1[E]
8–11	8–11	15–22	2–7	*Drawn*
27–23[A]	25–22	26–17	24–20	——

Notes by A. J. MANTELL

A—The modern defense, first introduced by the immortal James Wyllie.

B—While not too popular, this move leads to very interesting play—and that is a good point. 4–8, as in Games 13 and 25, is customary. If 4–8, 23–16, 11–20, 22–18, 8–11, 32–27, the last move being a key move for White, is safe procedure against 27–23.

C—A recent innovation which seems very safe. In a game played in 1940 between the writer and Harold Freyer, the following interesting variation was played: 9–14, 18–9, 5–14, 29–25, 4–8, 25–22, 8–11, 26–23, 11–15, 31–27, 7–11, 17–13, 2–6 (1–6 is given as a star move to draw in some textbooks), 28–24, 1–5!, (Corrects published play of 3–8, 23–18, 14–23, 27–18, 20–27, 32–23, 1–5, 21–17, 5–9, 30–25, 8–12, 23–19, 15–24,

18–14, 9–18, 22–8, 10–15, 17–14, 15–18, 8–3, 24–27, 25–21, 18–22, 21–17, 27–31, 3–7, White wins.) 30–25 (if 23–19, 14–18, Draws). 3–8, 23–18, 14–23, 27–18, 20–27, 32–23, 8–12, 21–17, 12–16, 18–14, 15–19, etc., Draws.

D—31–27 would undoubtedly be a mite stronger as it would force 9–14 in reply, leading to position referred to in note *C* at 13th move.

E—A soundly played and original game.

"Ayrshire Lassie"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	11–18	18–25	12–19	15–18
24–20	26–22[B]	29–22	23–16	10–7
8–11	7–11	11–15	2–6[G]	3–10[I]
28–24	22–15	27–23	16–11	11–7
4–8	11–18	9–13[F]	10–14[H]	10–14
23–19	30–26	32–28	22–17	7–3
15–18[A]	8–11[CD]	6–9	13–22	etc.
22–15	25–22[E]	19–16	26–10	*Drawn*

Notes by MILLARD HOPPER

A—For 12–16 see Game 22.

B—For 32–28 see Game 36.

C—9–14, 26–22, 3–7, 22–15, 7–11, 31–26, 11–18, 26–22, 2–7, 22–15, 7–11, 25–22, Drawn.

D—10–14, 25–22, 18–25, 29–22, 2–7, 32–28, 7–11, 22–17, 14–18, 17–13, 9–14, 19–15, 5–9, 15–10, 6–15, 13–6, 1–10, 24–19, 15–24, 28–19, 11–15, 20–16, Drawn.

E—If 26–22, 11–16!, 20–11, 3–7, 22–15, 7–23, 27–18, 10–28. Black wins, a neat trap.

F—9–14, 20–16, 14–18*J*, 23–7, 2–27, 19–10, 6–15, 31–24, 5–9, or 12–16 draws.

G—9–14, 26–23*, 2–6, 24–19, 15–24, 28–19, 10–15, 19–10, 6–15, 16–11, 1–6, 31–27, 15–19, 23–16, 6–9, 21–17, 14–21, 22–18, Drawn.

H—15–19 is usual here.

I—Several more moves were made but Black forces the draw.

J—If 3–7, 32–28, 6–9, 24–20*, then 16–11 wins for White. *J. Lees.*

"White Dyke"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
11–15	24–19[C]	15–18	3–8	24–19
22–17	16–23	21–17	26–23	15–31
8–11	26–10	6–10	8–12	22–8
17–14[A]	6–15	28–24	24–20	9–27
9–18	25–21	11–15	12–16	20–2[E]
23–14	1–6	26–22[D]	32–28	etc.
10–17	31–26	Diagram	2–6	*Drawn*
21–14	4–8	8–11	28–24	
12–16[B]	29–25	30–26	6–9	

Notes by MILLARD HOPPER

A—This Double Swap distinguishes the opening first introduced with success in a London tournament by W. Beattie. It was once considered weak for White but is now viewed as equal when played correctly.

B—4–8 is another popular line: 4–8, 26–23*, 6–10, 25–21, 10–17, 21–14, 1–6, 29–25, 6–9, 31–26, 9–18, 23–14, 12–16, 24–20[BB], 2–6, 25–21, 6–9, 26–23, 9–18, 23–14, 16–19, 30–26, 15–18, 14–10, 7–14, 27–23, Drawn. *Drummond.*

BB—26–22 draws, but 26–23 loses by: 16–19, 23–16, 11–20, 25–21, 2–6, 30–26, 6–9, 26–23, 9–18, 23–14, 8–12, 21–17, 12–16, 17–13, 7–10, 14–7, 3–10. Black wins. *Drummond.*

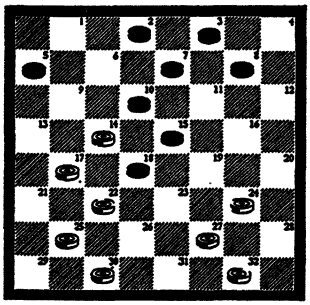
C—25–22 is a popular line. Continue: 4–8, 29–25, 6–9, 24–19, 16–23, 27–18, 8–12, 28–24, 12–16, 24–20, 16–19, 32–28, 1–6, 14–10, 7–23, 28–24, 19–28, 26–1, 9–13, 25–21, 28–32, 30–26,

32–28, 22–17, 13–22, 26–17, 28–24, 17–13, 24–19, 1–6, 2–9, 13–6, 19–15, 6–2, 5–9, 2–6, 9–13, 31–27, 3–8, 27–24, 8–12, 6–9, 15–18, 9–5, 18–14, 24–19, 11–15, 19–10, 14–7, 5–9, 7–11, 9–14, 11–15, 21–17, 13–22, 14–18, Drawn. *R. Stewart vs. W. Beattie,* 1894.

D—Forms the following tight-laced situation:

DIAGRAM NO. 7

BLACK (HOPPER)



WHITE (WISWELL)

Black to play

E—Every move falls right into place. A game thoroughly enjoyed by the more than two hundred spectators at Sage-Allen's in Hartford, Connecticut. Incidentally, we could not have asked for finer hosts than our New England friends.

"Cross"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	7–14	15–24	20–24	3–10
23–18	22–17[B]	28–19	27–20	14–7
8–11	14–18	2–6	18–27	15–19
27–23	17–13	19–16	25–22	17–14
4–8	9–14	8–12	14–18	1–6
23–19	30–26	31–26	22–17	29–25
10–14	11–15	12–19	27–31	22–29[D]
19–10	32–27	23–16	17–14	7–2
14–23	12–16	6–10	31–26	*Drawn*
26–19	26–23	16–11[C]	21–17	
6–15[A]	16–20	10–15	26–22	
19–10	24–19	26–23	11–7	

Notes by MILLARD HOPPER

A—Tommie adds a little variety. The 7–14 jump is usual and runs as follows: 7–14, 24–20, 6–10, 22–17 (30–26 is also good), 9–13, 30–26, 13–22, 25–9, 5–14, 29–25, 14–18, 26–23, 18–27, 32–23, 11–15, 28–24, 2–6, 21–17, 8–11, 25–22, 6–9, 23–18, 1–5, 17–13, 9–14, 18–9, 5–14, 13–9, 14–18, 22–17, 18–23, 9–6, 15–18, 6–2, 18–22, 2–6, 3–8, 6–15, 11–18, 19–15, 22–26, 31–22, 18–25, 24–19, 23–27, 20–16, 27–31, 16–11, 31–27, 11–4, 27–23, Drawn.

B—Another attempt to mix things as the match nears the finish. 24–19 and 30–26 are customary: 24–19[BB], 11–16, 19–15, 16–19, 22–17, 14–18, 25–22, 18–25, 29–22, 12–16, 22–18, 16–20, 17–14, 9–13, 30–26, 2–7, 32–27, 1–6, 27–24, 20–27, 31–24, 13–17, 24–20, 6–9, 15–10, 9–13, 10–6, 17–22, 26–17, 13–22, 6–2, 8–11,

20–16, 11–20, 2–11, 19–23, 14–10, 23–26, 11–16, 26–31, 21–17, 31–26, 18–14, 26–23, 17–13, 3–8, Drawn. *R. Stewart vs. R. Jordan.*

BB—30–26, 12–16, 26–23, 14–18, 23–14, 9–18, 22–15, 11–18, 32–27, 1–6, 24–20, 16–19, 27–23, 18–27, 31–15, 3–7, 28–24, 7–11, Drawn. *Ginsberg vs. Gonotsky.*

C—13–9, 10–15, 26–22, 15–19, 22–15, 19–23, 27–18, 14–23, 25–22, 5–14, 22–18, 1–5, 18–9, 5–14, 29–25, 23–26, 25–22, 26–30, 22–17, etc., Drawn.

D—Making certain of the draw. Mr. Wiswell and I both vowed we would never play an important match again in August—or any summer month. The heat during the last half of the match was terrific and we both felt the effects of the humidity, plus the strain of the match. The last few games were played in the private air-conditioned offices of Governor Allen.

"Double Corner"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
9–14	24–15	1–6	17–14[E]	8–12
22–17	10–19	26–23	10–17	16–11
11–15	17–10	7–10	21–14	6–9
25–22	6–15	30–26	15–19	*Drawn*
8–11	23–16	3–8	23–16	
17–13[A]	11–20[C]	22–18[D]	12–19	
4–8[B]	29–25	15–22	27–24	
22–17	8–11	26–17	20–27	
15–19	25–22	11–15	32–16	

Notes by MILLARD HOPPER

A—29–25 is more popular.

B—With the match in the last stages I deliberately went off the regular play to try for a score. 11–16 is proper, then 24–20, 3–8 draws. *Kear's Encyclopedia.*

C—Again heading for the woods to get onto new ground.

D—22–17 might be stronger; in fact, I believe Tom missed a chance to score at this point. We'll leave it to our reader critics to decide whether he actually did or not. It undoubtedly appears that I went off the deep end in this game—and I did. It was the thirty-first game and the sand in the hourglass was running out on me. In the last half of the match I held my worthy opponent even until the last game and I feel this is a better indication of my strength than the first half. I hope to play Tommie again soon and feel certain it will be a dif-

ferent story—with all due regard for Mr. Wiswell, a great player and champion.

E—With victory in sight Tommie decides to avoid complications and force the draw.

Ashes of Defeat

Two elderly and nearsighted cronies of the old school were playing a friendly, but serious, game in the recreation room of an exclusive Boston club, so the story goes. A nip-and-tuck ending had been arrived at—in fact it was four White Kings versus four Black Kings—but both players were too stubborn to concede a draw and the play continued in a seesaw fashion.

The old gentleman manipulating the White Kings had lit an expensive Corona-Corona and the rich, white ashes were becoming quite thick. They had made about twenty more moves when the white ashes suddenly dropped in a neat pile—smack onto the board! The absent-minded smoker paid no heed to the incident. However, the old gentleman who had the Blacks, after a minute of perplexed study, suddenly threw up his hands in dismayed resignation, exclaiming, "I give up! I didn't know you had *five* Kings to my four!"

"Cross"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	11–18	7–11	14–18!	3–10
23–18	22–15	17–13	17–14	16–11
8–11	9–14[C]	11–18	10–17	10–14
27–23	25–22	25–22	21–5	11–7
4–8	5–9	18–25	18–22	14–18
32–27[A]	22–17	29–22	19–16	7–2
15–19	7–10	8–11[E]	22–25	6–10
24–15	27–24	22–17[EE]	16–11	2–7
10–19	2–7	11–15	25–30	18–23
23–16	30–25	24–20	20–16	7–14
12–19	19–23[D]	15–24	30–25	23–26[G]
18–15[B]	26–19	28–19	11–7[F]	*Drawn*

Notes by A. J. MANTELL

A—A favorite of Mr. Hopper when behind in the score, but, frankly, not a move to be recommended to the fainthearted as it leads to a very weak White game.

B—Published play shows this move to be untenable, but, strangely enough, it may actually be the only move with which White can salvage his position!

C—7–11, as in Game 34, is the powerhouse move; text relinquishes the initiative.

D—Very probably Black gave some consideration to 7–11, 26–22, 11–18, 24–15, 10–19, 22–15, 8–11, etc. and concluded that it would give White an easy game; yet it is the best line

of play at this point and would have given Black the superior position, with winning chances to boot. Very often, under time pressure, it is difficult to choose between two possible alternatives. That is when it is wise to remember the old saying that "All is not gold that glitters."

E—Mr. Wiswell undoubtedly realized that any scoring chances were now gone; the subsequent play being an attempt to retain some positional advantage.
EE—If 24–20, 10–15, etc. Draws.

F—Well played and makes Black scurry for the Draw.

G—As stated, see Game 34 for the real meat to this variation.

GAME NO. 33

"Kelso"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
10–15	5–14	11–15	14–18[J]	18–23
21–17[A]	25–21[F]	18–11	23–7	28–24
11–16[B]	11–15	7–16	16–32	23–26
17–13[C]	24–19	30–25	7–3	24–20
16–20[D]	15–24	1–5	5–14	27–31
22–18[E]	28–19	25–22	3–7	11–8
15–22	6–10[G]	3–7	32–27	26–30
25–18	13–9[H]	22–18[I]	31–24	21–17
8–11	4–8	7–11	20–27	31–26
29–25	26–22	32–28	7–10	17–13[K]
9–14	8–11	11–15[J]	14–18	26–22
18–9	22–18	18–11	10–15	*Drawn*

Notes by MILLARD HOPPER

A—The strongest reply to 10–15.

B—The best defense. Avoid 9–13 for 17–14 in reply gives White a powerful formation. Also 7–10 allows the deadly "Octopus." For play on 6–10 see Game 35.

C—23–18, 22–18, 24–19 and 17–14 are all good alternatives.

D—16–19 would be playing for a draw: 16–19, 23–16, 12–19, 22–18, 15–22, 24–15, 7–11, 25–18, 9–14, 18–9, 11–18, 29–25, 5–14, and now 26–22, 3–7, etc. Draws *but* instead of 26–22 White plays 28–24 and Black has to work for the Draw.

E—Better than 24–19. If White does play 24–19 hold back 9–14.

F—25–22 and 24–19 also have their merits.

G—I was well aware that 7–10 was the usual play and that this departure might invite trouble. But with the score against me by several games and the end of the match approaching I felt "it was risky not to take a risk." If 7–10, 26–22, 3–7, 22–17, 7–11, 30–26, 4–8, 19–16, 12–19, 23–7, 2–11, 26–23, 11–15, 13–9, 6–22, 23–18, 14–23, 27–4, Draws.

H—The "sneaker" move that my opponent used several times during the match. The reason 6–10 is best avoided.

I—22–17, 7–11, 9–6, 2–9, 17–13, 11–15, 13–6, 15–24, 6–2, 10–15, 23–19, 16–23, 27–11, 14–18 etc., Draws.

J—The clearance I had in mind.

K—My worthy opponent seemed slightly perturbed at not having gotten more out of my 6–10 venture.

Match Trouble

Mr. Louis Burt, the genial and well-known former secretary of the famous Brooklyn Checker Club, recently told us the following story:

In a serious match played at that club some years ago, Mr. Burt had occasion to officiate as referee and timekeeper. During the first game, one of the players, an habitual smoker, was enjoying a big black cigar and not too careful where the smoke went. After trying unsuccessfully to penetrate the smoke screen, the nonsmoking player turned to Mr. Burt and asked that his opponent put out his cigar. According to the articles of agreement governing the match, he was quite within his rights and the smoker was therefore compelled to refrain from smoking while the match was in progress.

Now, this gentleman enjoyed his cigars as much as he did his checkers and he was extremely uncomfortable and irritable without one—and he showed it. Although he *had* stopped smoking, he was squirming in his chair and there was a look of utter despair on his face. In fact, he carried on in such a fashion that his sensitive opponent could hardly pay attention to the delicate position on the board. Finally, in desperation, the nonsmoking player turned to Mr. Burt and blurted out, "Mr. Referee, will you *please* tell my opponent to *stop looking like he wants to smoke!*"

"Cross"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	11–18	11–18	14–18	30–25
23–18	22–15	22–15	11–7[H]	27–24
8–11	7–11[A]	5–9	3–10	25–22
27–23	26–22	27–23!	17–14	17–14
4–8	11–18	8–12	10–17	22–18
32–27	22–15	23–16	21–5	14–10
15–19	9–14	12–19	18–23[I]	19–23
24–15	30–26[B]	15–11[D]	26–22	24–20
10–19	2–7	6–10![E]	23–26	15–19[J]
23–16	25–22	25–22[F,G]	22–17	etc.
12–19	7–11[C]	10–15	26–30	*Black Won*
18–15	29–25	22–17	31–27	

Notes by A. J. MANTELL

A—Varies from Game 32 where 9–14 was played. This is, of course, the correct idea and initiates an almost irresistible attack. Although Millard did not know it, he was playing right into Wiswell's hands: Tommie had looked up his manuscript during the lunch-hour intermission and checked a game he'd won from Morris Krantz on this same 32–27 line. Strangely enough, in the afternoon session Hopper essayed the same line and Wiswell launched the attack with which he had defeated Krantz and history repeated itself. Moral: Don't go to the well once too often!

B—The key move to White's defense and corrects published play which gives 25–22, 5–9, 31–26, 9–13, etc. ultimately leading to a Black win.

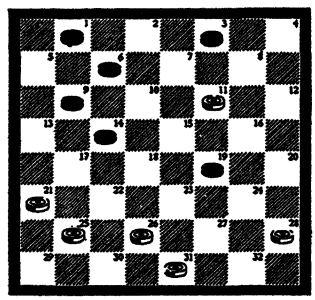
C—This is extremely forceful and almost demolishes the White game. Undoubtedly, this line will receive serious attention from the critics and analysts in the future. Black, perhaps, was hoping for: 5–9, 22–17, 7–10 (7–11, 17–10, 11–18, 27–23 or 26–23), 17–13, 14–18, 29–25, 18–23, 27–18, 10–14, 26–22, 14–23, 22–18, 3–7, 25–22, inviting 23–26, 22–17, 26–30, 31–26, and White can win by careful play. However, instead of crowning on the last move Black draws by 7–10, 31–22, 19–23, 15–11, 8–15, 18–11, 23–26, 11–7, 26–30, 7–3, 30–26, 28–24, 10–14, 17–10, 6–15, 13–6, 26–17, 21–14, 1–17, Drawn. It is quite evident that White was not prepared for the force of 7–11.

D—The critical stage in the game was now reached, but White faltered with this move. Instead, I offer the following play to sustain White's draw: 31–27, 14–18, 21–17, 9–13, 17–14, 13–17, 25–21, 18–22, 27–23, 22–31, 23–16, 31–27, 15–11, 17–22, 21–17, 6–9, 14–5, 27–23, 28–24, 22–26, 17–14, 26–31, 14–10, 31–27, 24–20, 23–19, 16–12, 19–16, 10–7, 3–10, 11–8, 16–11, 8–4, etc. and White should scrape through. Here is the position after White's last move (15–11):

DIAGRAM NO. 8

"NO PARDON"

BLACK (WISWELL)



WHITE (HOPPER)

Black to play

E—Everything was going for Wiswell as he had planned and he now proceeds to force the win in very effective style.

F—If 11–7, 10–15, 7–2, 3–7, 2–18, 14–30, 31–27 (25–22, 30–25, followed by 19–23, and regardless of whether White replies 22–18 or 22–17, soon wins easily), 9–13, 27–24, 19–23, 25–22, 23–27, 24–20, 27–32, 22–18, 30–26, soon wins.

G—It is now too late to play 31–27, as 14–18, 11–7, 9–13, 7–2 (26–22, 10–14, soon loses the man on 25), 10–14, 26–22, 19–23, 22–15, 23–32, 15–10, 14–18, 2–6*GG*, 32–27, 6–9, 18–23, 9–14, 23–26, 14–18, 26–30, 25–22, 30–25, 18–23, 25–18, 23–14, 27–23, 28–24, 23–27, 24–20, 27–23, 20–16, 23–19, 16–12, 19–23, 14–9, 23–18, Black wins.

GG—If 2–7, 32–27, 7–11, 27–23, 11–7, 1–6, 10–1, 3–10, 1–6, 10–14, 6–9, 23–26, 28–24, 26–22, 24–19, 22–29, 19–15, 18–22, Black wins.

H—All that is left for White at this stage: If 17–13, 1–6, 21–17, 18–23, 26–22, 23–26, 31–27, 26–31, 27–24, 31–27, 24–20, 27–24, 20–16, 24–20, 16–12, 20–16, 11–8, 16–11, 8–4, 19–23, smothers any chances for White.

I—Millard cannot get out of the strait jacket fashioned by Wiswell at note *E*.

J—This game was played in the private, air-conditioned office of Acting Governor Allen with the Governor and members of the cabinet among the spectators. Thus it was, in many ways, an historic occasion as Wiswell locked the door, once and for all, on his fighting opponent. The Governor and his aides joined in the round of applause that greeted the finish of this memorable game.

"Kelso"

BLACK—MILLARD HOPPER			WHITE—TOM WISWELL	
10–15	16–19	5–9	11–16	19–23[F]
21–17	29–25	22–17[E]	20–11	22–18
6–10	8–12	9–14	7–16	6–9
17–14[A]	25–22	27–23	24–20	13–6
9–18	4–8	3–7	15–18	2–9
23–14	24–20	23–16	20–11	17–13
10–17	1–6	12–19	18–27	23–27
22–13	27–24	31–27	11–8	13–6
12–16[B]	7–10	8–12	27–31	14–23
25–21[C]	32–27	27–23	26–22	etc.
				Drawn

Notes by MILLARD HOPPER

A—The most aggressive reply.

B—1–6 and 11–16 have both had their vogue although the tenability of 1–6 has been questioned thus: 1–6, 26–23, 11–16, 24–19, 15–24, 28–19, 8–11, 25–22, 7–10, 22–17*, 3–7, 29–25, 16–20, 23–18 forming a very weak Black development, first pointed out by Eugene Frazier.

C—24–20, 16–19, 25–22, 7–10, 27–24, 10–14, 29–25, 1–6, 25–21, 14–18, 22–17, 18–23, 26–22, 2–7*, 31–26[D], 6–10, 17–14*, 10–17, 21–14, 8–12, 22–17*, 12–16, 13–9, 7–10, 14–7, 5–21, 26–22, 3–10, 22–18, 15–22, 24–6, 16–19, 6–2, 11–15, 2–7, 22–26, 20–16, 26–31, 16–11, 31–27, 7–10, 27–24, 11–7, 24–20, 7–3, 15–18, Drawn.

D—31–27, 23–26, 30–16, 15–19, etc., Black draws.

E—Another interesting line is: 27–23, 2–7*, 23–16, 12–19, 31–27, 9–14, 22–17, 8–12, 27–23, 3–8, 23–16, 12–19, 26–23, 19–26, 30–23, 15–19, 23–16, 8–12, 24–19, 11–15, 28–24, 15–18, 16–11, 7–23, 24–19, Drawn Case and R. D. Banks.

F—In the Chamblee-Tinsley match. Maurice went 12–16 here and lost as follows: 30–25, 16–20[G], 8–3, 19–23, 22–18, 6–9, 13–6, 2–9, 25–22, 31–26, 18–15, White wins.

G—This leads to a critical ending: 19–23, 22–18, 6–9, 13–6, 2–9, 17–13, 23–26, 13–6, 14–23, 8–3, 16–20, 3–7, 10–15 draws as played between Edwin Hunt and Kenneth Grover in 11th A.C.A. tournament.

"Ayrshire Lassie"

BLACK—TOM WISWELL			WHITE—MILLARD HOPPER	
11–15	11–18	6–10[G]	18–25	2–9
24–20	32–28[D]	15–6	29–13	26–22
8–11	10–14[E]	1–10	8–11	9–14
28–24	26–23[F]	24–19	13–9[J]	30–25
4–8[A]	9–13	11–15	14–17	5–9
23–19	19–15[F]	28–24[H]	21–7	25–21
15–18[C]	7–11	13–17[I]	3–10	9–13[K]
22–15	31–26[F]	25–22	9–6	*Black Won*

Notes by MARION TINSLEY

A—Same as Game 22 and quite strong. 3–8 is a very important line and the following should be studied: 3–8, 23–19, 9–14, 22–17, 5–9, 26–23[AA], 1–5, 30–26[B], 9–13, 32–28, 13–22, 25–9, 6–13 (best), 19–16, 12–19, 23–16, 8–12, 27–23, 12–19, 23–16, 15–18!, 16–12, 18–23, 26–19, 11–16, 20–11, 7–23, 24–19, 5–9, 19–16, 10–14, 29–25 (16–11, 13–17, 12–8, 9–13, 8–3, 23–26, is extremely weak), 14–18, 16–11, 9–14, 12–8, 13–17, 8–3, 17–22, 3–7, Drawn. *W. Benstead.*

AA—Arises from 9–14, 24–20, 5–9, 28–24, 11–15, 23–19, 7–11 (best), 26–23, 3–7, 22–17, same.

B—17–13 is also important and in some respects the resulting play is more general than that given in note A. This can be seen by observing that once the move 17–13 is made, note *A* no longer applies. *i.e.* 11–15, 24–20, 10–14, 28–24, 6–10, 22–17, 8–11, 17–13 (best), 1–6, 23–19, 3–8 (15–18 is also good), now 26–23 and White must know more than note *A* to draw. After

17–13 at *B* continue: 14–18*BB*, 23–14, 9–18, 21–17, 11–16, 20–11, 7–23, 25–21, 18–22, 27–11, 8–15, 24–20, 5–9, 30–25, 22–26, 31–22, 9–14, 22–18, 14–23, 17–14, etc., Drawn. *Frank Dunne.*

BB—15–18, 31–26, 11–16, 20–11, 8–15, 26–22, 4–8, 21–17 (best), 14–21, 23–14, 10–26, 19–1, draws.

C—Mr. Wiswell varies here from his 12–16 in Game 22, and with better results. Alfred Jordan, one time unrestricted champion, favored 9–14, 22–17, 15–18, 26–23, 6–9 (11–15, 17–13, 8–11, is the "Old Fourteenth"), 17–13, 1–6, 32–28, 14–17 (best), 21–14, 10–17, 23–14, 9–18, 25–22, 17–26, 30–14, 6–9, etc., Drawn.

D—A thorough treatment of the many ramifications of this move would fill a medium-size book. Actually, 32–28 is weak but that did not prevent the great Wyllie from playing and winning many games with it. (*Sometimes* a move is as weak, or as strong, as the player who adopts it!) However, the development of the attacks has decreased White's winning chances and led to the adoption by many of 26–22.
A classical continuation after 26–22 is: 7–11, 22–15, 11–18, 30–26, 8–11, 25–22, 18–25, 29–22, 11–15, 27–23, 9–13 (9–14, 20–16, White best), 32–28, 6–9, 19–16, 12–19, 23–16, 9–14, 26–23, 2–6, 24–19, 15–24, 28–19, 10–15, 19–10, 6–15, 16–11, 1–6, 31–27, 15–19, 23–16, 6–9, 21–17, 14–21, 22–18, 9–14, 18–9, 5–14, 27–24, 21–25, 24–19, 25–30, 19–15, 30–26, 15–10, 26–23, 11–7, Drawn. *C. F. Barker vs. James Wyllie.*

E—7–11 is also strong and was used successfully by Robert Stewart in his world title match with Richard Jordan. (Two-move.)

F—This odd development is necessary though highly unnatural.

G—Now into a very trappy line originated by Newell W. Banks. The tactics employed to take advantage of White's weaknesses are noteworthy.

H—The only move. 19–16, 12–19, 23–16, 5–9, Black can win—N. W. Banks. A possible continuation: 25–22, 18–25, 29–22, 14–18, 30–25, 8–12, 16–11, 18–23, 27–18, 10–14, etc., Black wins.

I—The "Ace in the hole." All other moves are bad.

J—Into the surprise win that follows; the star route is: 26–22, 5–9, 13–6, 2–9, 21–17, 14–21, 20–16, 11–20, 23–18, 9–13, 18–11, 10–14, 11–8, 3–7, 19–15, 7–11, 15–10, 11–15, 8–3, 14–18, 3–8, 18–25, 8–11, 15–18, 24–19, 25–29, 11–15, 18–22, 27–24, 20–27, 19–16, Drawn. *John T. Denvir.*

K—Ends a most interesting match in Mr. Wiswell's favor by seven wins to two, with twenty-seven draws. The writer has not the slightest doubt that Tom Wiswell will make a worthy unrestricted champion, in the tradition of Alfred Jordan, James Wyllie, and the other great professional masters.

PROBLEMS

Problem Solving

The problem is the dessert of the checker meal! After the light introductory course and the heavy game section it is good to top it off with some pleasant delicacies. But problems can be instructive as well as appetizing, and the positions in this book have been selected with that thought uppermost.

If you are new at problem solving we suggest that you follow these useful hints:

1. *Try to solve each problem without touching the pieces:* Only in this way will you derive any real benefit from problems. If you "peek" at the solutions you are as bad as the player who cheats at solitaire.

2. *Don't give up easily:* If you cannot unravel a difficult position, lay it aside and return to it another time when you are refreshed. The really worth-while problems require considerable study and effort, but when the sun breaks through you will be more than repaid for your back-breaking efforts.

3. *Look for the basic idea:* See if you can locate the theme the author has endeavored to conceal, and remember that each problem has at least one key move, and look for it.

4. *Look for problems in your games:* Nearly every game develops into a problematical situation in the ending and it is therefore wise to get into the habit of looking for problem "ideas" in your crossboard games. Soon you will be making up problems yourself, out of your games, just as many of the settings in this book are from games played by the authors in matches, tourneys, and exhibitions. Thus you will soon be a "composer" as well as a solver and the two go hand in hand in the final analysis.

Now let's turn the page and see what Problem No. 1 looks like!

"THE BIG FOUR"

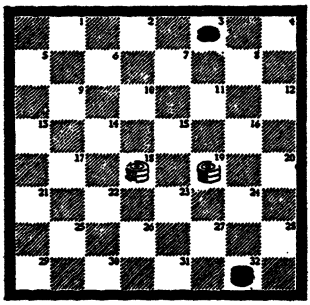
(1st., 2nd., 3rd. and 4th. Positions)

PROBLEM NO. 1

"FIRST POSITION"

WILLIAM PAYNE

BLACK–3 KING–32



WHITE KINGS–18, 19

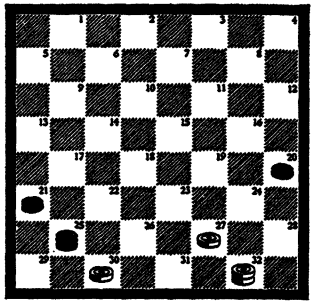
White to Play and Win

PROBLEM NO. 2

"SECOND POSITION"

WILLIAM PAYNE

BLACK–20, 21 KING–25



WHITE–27, 30 KING–32

White to Play and Win

SOLUTIONS

NO. 1: 18–23, 32–28, 23–27, 28–32, 19–23, 32–28, 27–32, 28–24, 32–28, 24–20, 23–19!, 20–24, 19–15, 24–27, 15–18, 8–8, 18–15, 8–12, 15–18, 12–16, 28–32, 27–24, 18–15, 28–28[A], 15–11!, 16–19, 32–27, 28–32, 27–31, 32–28, 11–16, 19–24, 16–19, White wins.

A—16–20, 15–18, 24–19, 32–28!, 19–16, 18–23, 16–12, 23–19, 12–8, 28–32, 8–11, 32–27, 11–8, 27–23, White wins.

NO. 2: 32–28, 25–22, 28–24, 22–18, 24–19, 18–22[A], 19–15, 22–17, 15–18, 17–13, 18–22, 13–9, 30–26, 9–6, 26–23, 6–10, 23–18, 10–6, 18–14, 6–1, 14–9, 1–5, 9–6, 5–1, 6–2, 1–5, 2–6, 5–1, 6–10, 1–5, 10–15, 5–9, 15–19, 9–14, 27–23, 14–10, 23–18, 10–6,

18–14, 6–1, 14–9, 1–5, 9–6, 5–1, 6–2, 1–5, 2–6, 5–1, 6–10, 1–5, 10–14, 5–1, 14–18, 1–6, 18–23, 6–10, 23–27, 10–14, 19–23, 14–9, 23–18, 9–6, 18–14, 6–1, 14–9, 1–5, 22–17, 5–14, 17–10, 21–25, 10–15, 25–30, 15–19, 30–26, 27–32, 26–22, 19–24, 20–27, 32–23, White wins.

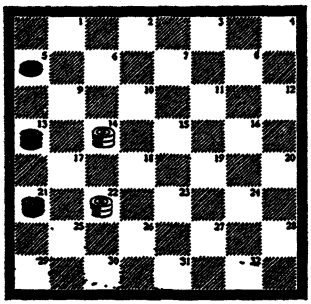
A—18–14, 27–23, White wins.

PROBLEM NO. 3

"THIRD POSITION"

W. W. AVERY

BLACK–5 KINGS–13, 21



WHITE–KINGS–14, 22

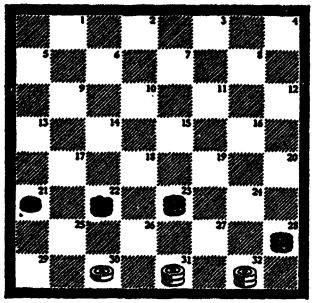
Black to Play and Win

PROBLEM NO. 4

"FOURTH POSITION"

WILLIAM PAYNE

BLACK–21 KINGS–22, 23, 28



WHITE–30 KINGS–31, 32

Black to Play and Win

White to Play and Draw

SOLUTIONS

NO. 3: 13–9, 22–18, 9–6, 18–22[A], 6–1[B], 22–18, 21–25, 18–15, 1–6!, 14–17, 6–2!, 17–14, 25–22!, 15–10, 22–26, 14–18, 5–9, 10–6, 9–13, 6–10, 26–31!, 10–14, 31–27, 18–22, 27–23, 22–25, 2–7, 25–22, 7–11, 22–25, 11–15, 25–22, 23–27, 22–26, 27–24, 26–22, 24–20, 22–26, 20–16, 26–22, 16–12!, 22–26, 12–8, 26–22, 8–3, 14–9, 15–10, Black wins.

A—18–15, 6–2 runs into text, but 6–1 allows a draw by 15–10, 21–25, 14–17, 25–30, 17–14, etc.

B—6–2, 14–10, 5–9, 10–6, 9–13, 6–10, 21–17, 22–18, etc. draws.

NO. 4: Black to play: 28–24, 32–28, 24–20, 28–32, 22–18, 31–27, 23–19, 27–31, 19–24, 32–27, 24–28, 27–32, 18–23, 31–27, 23–26, 30–23, 28–24, Black wins.

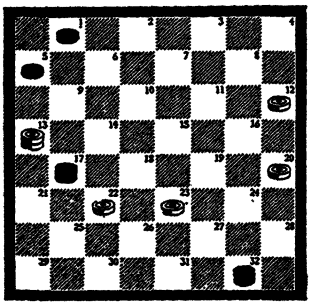
White to play: 31–27, 23–19, 27–31, 19–24, 32–27, 24–20, 27–32, 22–18, 31–27, 28–24, 27–31, 18–23, 31–26, Drawn . . . as Black cannot force the sacrifice play, because "the move" prevents it.

"First Position" is worst position!

PROBLEM NO. 5

TOM WISWELL

BLACK–1, 5 KINGS–17, 32



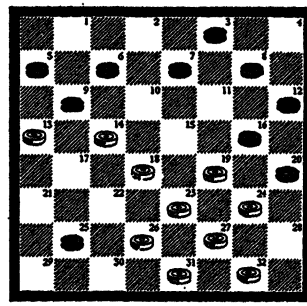
WHITE–12, 20, 22, 23 KING–13

White to Play and Win

PROBLEM NO. 6

TOM WISWELL

BLACK–3, 5, 6, 7, 8, 9, 12, 16, 20, 25



WHITE–13, 14, 18, 19, 23, 24, 26, 27, 31, 32

White to Play and Draw

SOLUTIONS

NO. 5: 22–18, 17–22 (17–21, 23–19, etc. White wins), 20–16, 22–15, 16–11, 15–8, 12–3, 32–27 (1–6, 3–7 White wins) 23–18, 27–23, 3–7, 23–14, 13–9[A], 14–18, 9–6, 1–10, 7–23[B], White wins.

A—Black, although a piece up, cannot draw. This is known as the "Push-Away" theme for obvious reasons.

B—Won by the author in a simultaneous exhibition game.

NO. 6: 18–15!, 9–18, 23–14, 16–30, 14–9!, 5–14, 31–26, 30–23, 27–2, 20–27, 2–4, 27–31[A], Drawn.

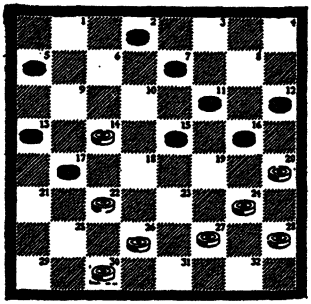
A—By scoring this sensational draw I won a handicap match from expert Philip Schloff, of New York City. The minimum time for solving the above problems is one minute each; the maximum is five minutes.

Some checker players are seeded; others are seedy!

PROBLEM NO. 7

TOM WISWELL

BLACK–2, 5, 7, 11, 12, 13, 15, 16, 17



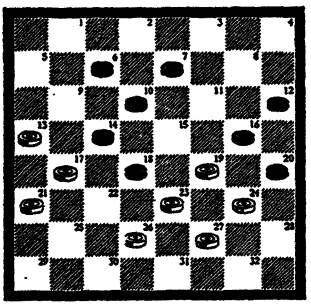
WHITE–14, 20, 22, 24, 26, 27, 28, 30

White to Play and Draw

PROBLEM NO. 8

TOM WISWELL

BLACK–6, 7, 10, 12, 14, 16, 18, 20



WHITE–13, 17, 19, 21, 23, 24, 26, 27

White to Play and Draw

SOLUTIONS

NO. 7: 14–10[A], 7–14, 27–23, 16–19[B], 23–7, 2–11, 24–19, 15–24, 28–19, 5–9[C], 19–15[D], 11–25, 30–21[E], Drawn.

A—White, already one man down, sacrifices still another for a scientific draw. This position arose from 12–16, 22–18, 16–20.

B—Against anything else it is White for choice!

C—17–21, 26–23, 14–17, 22–18, 17–22, 19–15, 11–16, 20–11, 22–26, 18–14, 26–31, 23–18, 31–27, 11–8, 27–23, 15–11, etc. draws.

D—Key to the sacrifice at note A and saves the White game.

E—Ed Scheidt *vs.* Tom Wiswell, October 21, 1950.

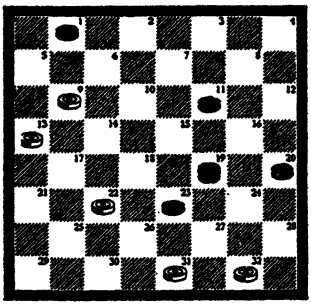
NO. 8: 19–15, 10–28, 17–3, 28–32, 23–14, 32–30, 3–8, 16–19 (If 30–25 or 30–26, 8–11 draws.) 8–11, 12–16, 11–8, 19–23, 8–12, 16–19, 12–16, 19–24, 16–11, and then 11–15 Drawn—A.

A—Ed Scheidt *vs.* Tom Wiswell, September 30, 1950.

PROBLEM NO. 9

TOM WISWELL

BLACK–1, 11, 20, 23
KING–19



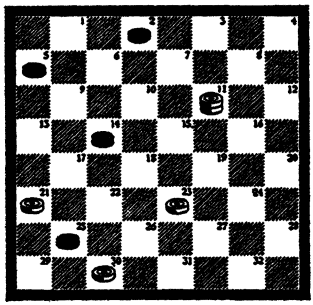
WHITE–9, 18, 22, 31, 32

White to Play and Draw

PROBLEM NO. 10

TOM WISWELL

BLACK–2, 5, 14, 25



WHITE–21, 23, 30
KING–11

White to Play and Win

SOLUTIONS

NO. 9: 22–18[A], 19–15, 18–14, 15–18, 9–5, 18–9, 13–6, 1–10, 5–1, 10–15, 1–6, 15–18, 6–10, 18–22, 10–7, 11–16, 7–11, 23–26, 32–28!, 26–30, 11–8, 30–26, 8–12, 16–19, 31–27[B], etc., Drawn.

A—If 22–17, 11–15, and Black wins as White cannot play 17–14, because of the two-for-two by 23–26, etc.

B—An all star solution: every move must be made in just the right order.

NO. 10: 11–15, 2–6, 21–17! (if 30–26, 5–9, etc. draws), 14–21, 23–18, 25–29, 18–14, 29–25, 15–18, 25–29, 18–22, 6–9, 22–18, 9–13, 18–22, White wins.

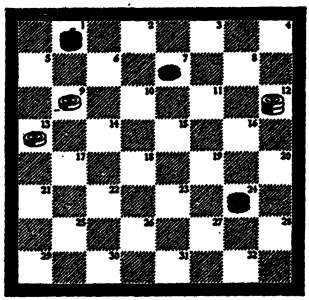
Checker Psychology

You must see through the player as well as the play!

PROBLEM NO. 11

C. L. AVERY AND
TOM WISWELL

BLACK–7
KINGS–1, 24



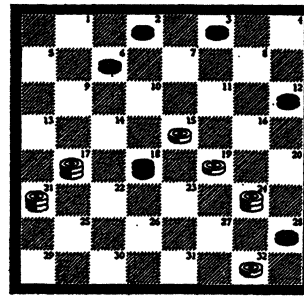
WHITE–9, 13
KING–12

White to Play and Draw

PROBLEM NO. 12

TOM WISWELL

BLACK–2, 3, 6, 12, 28
KING–18



WHITE–15, 19, 32
KINGS–17, 21, 24

White to Play and Win

SOLUTIONS

NO. 11: 12–16, 24–27, 16–19[A], 7–11[B], 9–5, 27–32, 19–24[C], 11–15, 13–9[D], 32–28, 24–20, 15–18, 20–16, 28–24, 16–11, 24–19, 9–6, 1–10, 11–15[E], Drawn.

A—If 16–12, 27–23, 12–8, 23–18, 9–5, 18–14, etc., Black wins.

B—Locking up the White king and leaving little choice.

C—19–23, 11–15, 23–26, 32–27, etc. Black wins.

D—If 24–20, 32–27, etc. Black wins.

E—From the "Pioneer" (9–14, 22–17, 11–16). Mr. Avery was runner-up in the 1952 New York Masters' Tourney and hails from New England.

NO. 12: 15–11, 18–23, 19–16, 12–19, 24–15, 6–10 (If 23–26, 15–19, etc. White wins.), 15–6, 2–9, 17–13, 9–14[A], 13–17, 14–18, 11–7, 3–10, 32–27, 23–32, 17–14, 10–17, 21–23, White wins.

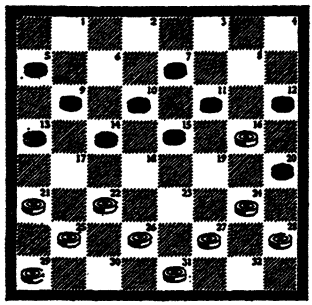
A—If 23–19, 13–6, 19–15, 11–7, 3–10, 21–17, White wins.

Checkers is the King of Games.

PROBLEM NO. 13

"JUMPING JACK"

BLACK–5, 7, 9, 10, 11, 12, 13, 14, 15, 20



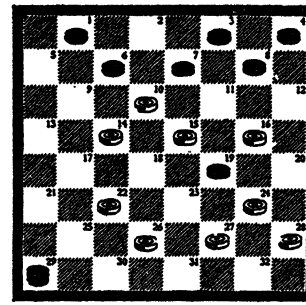
WHITE–16, 21, 22, 24, 25, 26, 27, 28, 29, 31

White to Play and Draw

PROBLEM NO. 14

TOM WISWELL

BLACK–1, 3, 4, 6, 7, 8, 19 KING–29



WHITE–10, 14, 15, 16, 22, 24, 26, 27, 28

White to Play and Win

SOLUTIONS

NO. 13: 24–19[A], 15–24, 28–19, 11–15, 27–24, 20–27, 31–24, 14–17, 21–14, 10–17, 19–3, 12–28, 25–21, 28–32, 21–14, 9–25, 29–22, 32–27, 3–7, 27–31, 7–10, 5–9, 22–17[B], 31–22, 10–15, Drawn.

A—Forces the draw in fine style. An unusual mid-game combination from actual play.

B—The lifesaving "gimmick" that was seen at note A.

NO. 14: 16–11, 7–16, 14–9, 6–13, 22–17, 13–31, 10–7, 3–10, 15–6, 1–10, 24–6, 31–24, 28–3[A]; White wins by "First Position."

A—This unusual stroke came up in a game between the writer and Leonard Porter at the New York Checker Club.

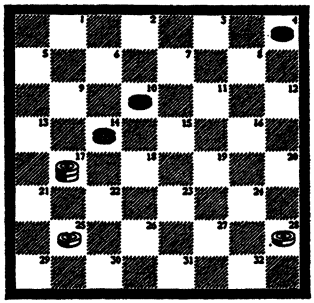
Penny-Wise—Pound Foolish

Some players would rather be a piece up—and a game down, than a piece down—and a game up!

PROBLEM NO. 15

TOM WISWELL

BLACK–4, 10, 14



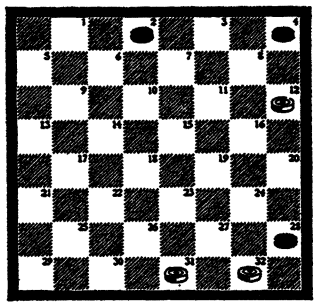
WHITE–25, 28 KING–17

White to Play and Win

PROBLEM NO. 16

A. J. HEFFNER

BLACK–2, 4, 28



WHITE–12, 31, 32

Black to play, White wins

SOLUTIONS

NO. 15: 17–13 (17–22, 10–15, etc. Draws.), 10–15, 13–9, 14–17, 9–14, 17–21, 25–22, 21–25, 14–18, 15–19, 22–17, 25–30, 17–14, 4–8, 14–10, 8–12, 10–7, 30–26, 7–3, 26–31, 3–7, 31–27[A], 7–11, 27–32, 28–24[A], 19–28, 18–23, White wins.

A—Now into a familiar theme. A perfect piece of timing.

NO. 16: 2–7, 31–27, 7–10, 27–24, 10–15, 24–20, 15–18, 20–16, 18–23, 16–11, 23–26, 12–8, 26–31, 8–3, 31–26, 3–7, 26–23, 7–10, (7–3, 23–18) 23–19[A], 11–7, 4–8[B], 7–3, 8–11, 3–8, 11–16, 8–11, 16–20, 11–8, 20–24, 8–12, 19–23, 10–15, 23–26, 15–19; 26–22, 12–16, 22–26, 16–11, 26–22, 11–15, 22–26, 15–10, or 15–18, White wins[C].

A—23–18, 11–7, 4–8, 7–3, 8–12, 3–7, 12–16, 7–11, 16–20, 11–16, 18–23, 10–15, 20–24, 15–19, White wins.

B—19–16, 10–15, 4–8, 7–2, 16–20, 2–7, 20–16, 15–10, 8–11, 7–3, 16–12, 10–7, 11–16, 7–11, 16–19, 3–7, 19–23, 7–10, 23–26, 10–15, 26–30, 15–19, 30–26, 19–24, 26–22, 11–16, White wins.

C—The diagrammed position arose between Morris Krantz and Tom Wiswell in a recent match game; but A. J. Heffner published much of the latter play some years ago. The win is well worth noting.

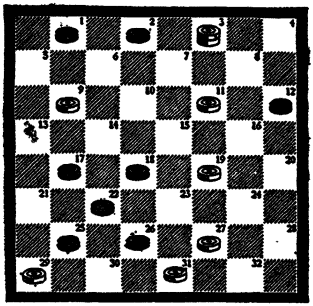
Heaven in another world is all right, but important, too, is a little of life, comradeship, creation, fulfillment, achievement, joy, happiness every day.

—Howard S. Braucher

PROBLEM NO. 17

ALFRED JORDAN

BLACK–1, 2, 12, 17, 18, 22, 25, 26



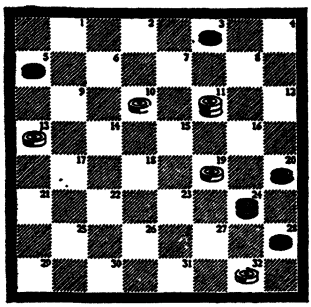
WHITE–9, 11, 19, 27, 29, 31 KING–3

White to Play and Win

PROBLEM NO. 18

ALFRED JORDAN

BLACK–3, 5, 20, 28 KING–24



WHITE–10, 13, 19, 32 KING–11

White to Play and Win

SOLUTIONS

NO. 17: 19–16, 12–19, 11–7, 2–11, 9–6, 1–10, 3–7!![A] White wins.

A—A remarkable win, worthy of the celebrated "artful" Alf.

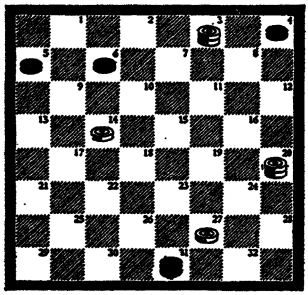
NO. 18: 11–15, 3–8, 19–16, 8–12, 16–11, 12–16, 11–7, 16–19, 7–2, 19–23, 13–9, 5–14, 15–19, etc. White wins [A].

A—Alfred Jordan, namesake of Richard ("The Great") Jordan, was several times champion of England, as well as runner-up in a number of American championship tournaments. He was genial, as well as talented, and toured the country, giving his famous displays and lectures on the game. A few may have surpassed Alfred Jordan across the board; but nary a one approached his popularity with players of all grades. His was a wonderful career and a useful life.

PROBLEM NO. 19

BEN BOLAND

BLACK–4, 5, 6 KING–31



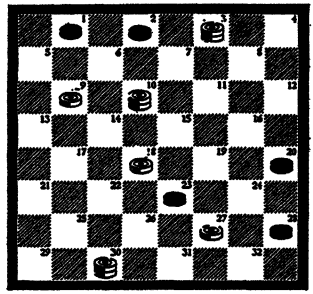
WHITE–14, 27
KINGS–3, 20

White to Play, Black Draws

PROBLEM NO. 20

MILLARD HOPPER

BLACK–1, 2, 20, 23, 28



WHITE–9, 18, 27
KINGS–3, 10, 30

White to Play and Win

SOLUTIONS

NO. 19: 3–7, 31–24, 20–27, 6–10, 14–9, 5–14, 27–24, 4–8, 24–19, 8–12, 7–11, 14–17[A], 11–7, 12–16!, 19–12, 10–15, 12–16, 15–18, 16–19, 18–22, 7–10, 22–26 (Or 22–25), 10–14, 17–21, 14–18, 26–31, 18–23, 21–25, Drawn.

A—If 12–16, 11–20, 14–18, 20–16, 10–14, 19–15, 18–22, 15–10, 14–17, 10–14, 17–21, 14–18, 22–26, 16–20, 26–31, 18–23, 21–25, 23–27, White wins.

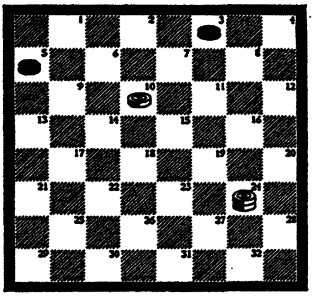
NO. 20: 9–6, 23–32, 3–7!, 2–9[A], 18–14, 9–18, 10–6, 1–10, 7–23, 20–24, 30–26, and 24–27, 26–31, White wins, an old smother idea.

A—Of course, if 2–11, 18–15, etc. leads to the same result.

PROBLEM NO. 21

JOHN T. BRADFORD

BLACK–3, 5



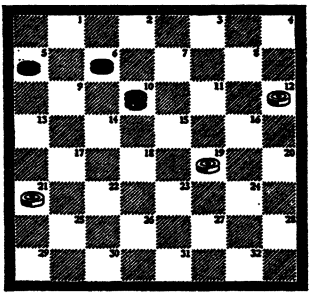
WHITE–10 KING–24

White to Play and Win

PROBLEM NO. 22

C. M. PARKER

BLACK–5, 6 KING–10



WHITE–12, 19, 21

White to Play and Draw

SOLUTIONS

NO. 21: 10–6, 5–9, 6–2, 9–14, 2–6, 14–18, 6–10, 18–23, 10–14, 23–26, 14–18, 26–30 (If 26–31, 18–23, White wins.) 18–22, 3–8, 24–19, 8–12, 19–24, 12–16, 22–18[A], White wins.

A—White now exchanges and gains the move. An instructive ending. Leonard Porter allowed a draw against James Ricca. His name is legion.

NO. 22: 12–8, 10–7, 8–3, 7–11, 21–17, 5–9, 17–14[A], 9–18, 19–15, 11–16, 15–11, 16–7, 3–1, Drawn.

A—The "gimmick" that forces a clean-cut draw.

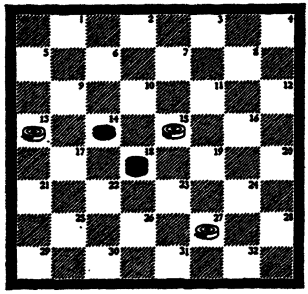
Ain't It the Truth?

I live for checkers
I cannot eat,
But when I play
I still get beat!
—UNKNOWN

PROBLEM NO. 23

AUTHOR UNKNOWN

BLACK–14 KING–18



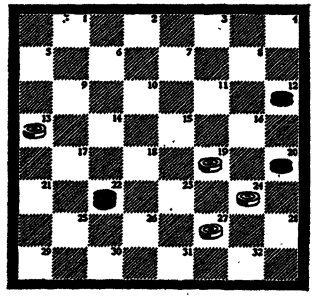
WHITE–13, 15, 27

White to Play and Win

PROBLEM NO. 24

JIMMIE KEENE

BLACK–12, 20 KING–22



WHITE–13, 19, 24, 27

White to Play and Win

SOLUTIONS

NO. 23: 15–11, 18–15, 11–8, 15–19, 13–9[A], 14–17, 9–6, 17–22, 6–2, 22–25[B]; 2–7, 25–30, 7–11, 30–25, 8–3, 25–22, 3–8, 22–18, 8–12, etc., White wins.

A—Moving the man to square eight—and leaving it there until the proper time—is the key to the White win. A subtle and elusive theme.

B—If 22–26, 27–23, 19–15, 2–7, 26–31, 7–11, White wins.

NO. 24: 13–9, 22–18, 9–6, 18–14, 6–2[A], 14–10, 2–7!, 10–3, 19–15, 3–7 (12–16, 15–11), 24–19[B], White wins.

A—6–1 only draws—and that is where ninety-nine out of a hundred checker players would go.

B—Jimmie Keene and Harold Fisher, from a post-mortem analysis some years back.

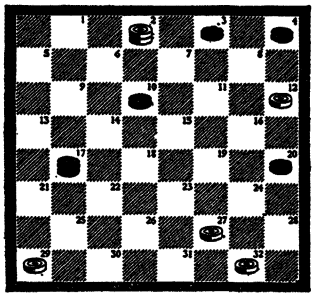
It's Later Than You Think

All work and no (checker) play makes John a dull boy!

PROBLEM NO. 25

B. TAYLOR

BLACK–3, 4, 10, 20
KING–17



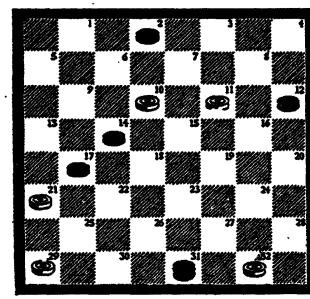
WHITE–12, 27, 29, 32
KING–2

White to Play and Win

PROBLEM NO. 26

A. J. HEFFNER

BLACK–2, 12, 14, 17
KING–31



WHITE–10, 11, 21, 29, 32

White to Play and Win

SOLUTIONS

NO. 25: 2–6, 10–15, 6–10, 15–19, 32–28, 17–22, 10–15, 22–26, 15–24, 26–31, 29–25, 4–8, 25–22, 31–26, 22–17, 26–31, 17–14, 8–11, 14–10, 11–15, 10–6, 15–18, 6–2, 18–22, 2–6, 22–26, 6–10, 26–30, 10–15, 30–26 (If 30–25, 24–19, 31–24, 19–23, White wins.) 24–19, 31–24, 19–16, 24–27, 12–8[A], 3–16, 15–22, White wins.

A—A tailor-made stroke that gives the problem that necessary "finish" and makes it especially pleasing.

NO. 26: 29–25, 12–16, 11–8, 16–19, 8–4, 19–23, 4–8, 31–27, 10–7, 2–11, 8–15, 27–31, 15–19, 23–27, 32–23, 31–27, 19–16[A], 27–18, 16–19, 17–22, 19–15, etc., White wins.

A—Of course, if 23–18, 14–23, 21–14, 27–31, etc., Draws.

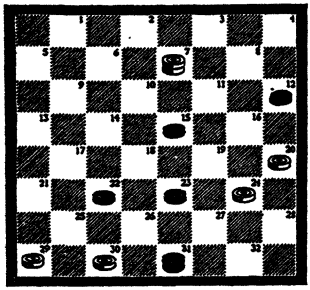
Champions

Big shots are just little shots who kept on shooting!

PROBLEM NO. 27

JOHN F. ROBERTS

BLACK–12, 15, 22, 23
KING–31



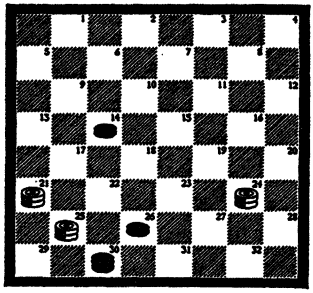
WHITE–20, 24, 29, 30
KING–7

White to Play and Win

PROBLEM NO. 28

T. DUNCAN

BLACK–14, 26 KING–30



WHITE–KINGS–21, 24, 25

White to Play and Win

SOLUTIONS

NO. 27: 7–11[A], 15–18, 11–15, 23–27, 15–19[B], 27–32, 19–23!, 18–27, 20–16!, 12–28, 30–26, White wins.

A—If 7–10, 23–26, 10–19, 31–27, 30–23, 27–18, etc., Drawn.

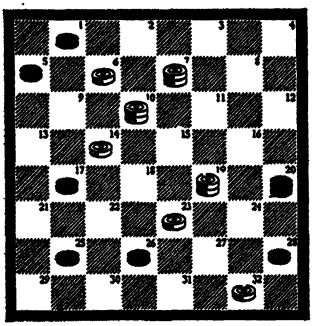
B—If 30–26, 22–25, etc. Draws.

NO. 28: 25–22, 26–31, 24–20, 31–27, 20–16, 27–24, 16–11, 24–19, 22–17, 14–18, 11–15, etc., White wins.

A Rugged Game

Checkers is not exhausted—but tournament players often are!

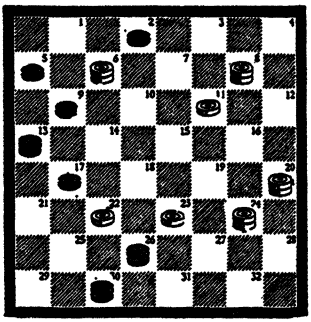
BLACK–1, 5, 17, 25, 26,
28 KING–20



WHITE–6, 14, 23, 32
KINGS–7, 10, 19

White to Play and Win

BLACK–2, 5, 9, 17
KINGS–13, 26, 30



WHITE–11, 22, 23
KINGS–6, 8, 20, 24

White to Play and Win

SOLUTIONS

NO. 29: 14–9, 5–14, 23–18, 14–23, 32–27, 23–32, 19–24, 20–27, 10–14, 1–10, 14–23, 27–18, 7–23[A], White wins.

A—A beautiful example of the compound stroke, utilizing the double corner block theme as a windup.

NO. 30: 24–27, 26–19, 11–7, 2–11, 8–24, 17–26, 27–31, 9–14, 31–22, 5–9, 24–27, 14–17, 20–24, 17–26, 27–31, 9–14, 31–22, 14–17, 24–27, 17–26, 27–31[A], White wins.

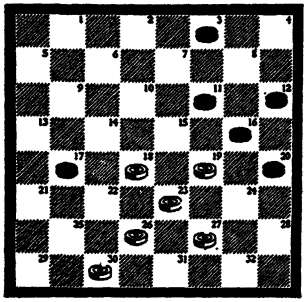
A—As far as we can recollect this is the only problem wherein the composer repeats the same maneuver three times in a row to obtain the desired result, thereby, in a manner of speaking, creating a new idea in problem mechanics. This position might well be called "Trio." It is a tribute to Robinson's inventive genius.

When you play in "fast company," play slowly!—Louis Burt.

PROBLEM NO. 31

J. D. JANVIER

BLACK–3, 11, 12, 16, 17, 20



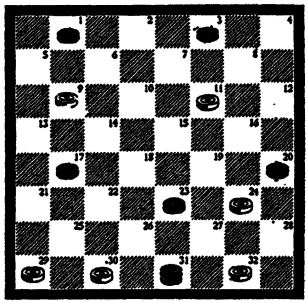
WHITE–18, 19, 23, 26, 27, 30

White to Play and Win

PROBLEM NO. 32

W. BEATTIE

BLACK–1, 3, 17, 20, 23 KING–31



WHITE–9, 11, 24, 29, 30, 32

White to Play and Win

SOLUTIONS

NO. 31: 18–14, 3–7, 30–25, 17–21, 25–22, 21–25, 22–17, 25–30, 17–13, 30–25, 13–9, 25–21, 9–6, 21–17, 6–2[A], 17–10, 26–22, 10–14, 2–6[B], White wins.

A—A pleasing sacrifice that leads to a unique win.

B—Mr. Janvier was a celebrated composer and player of the eighties.

NO. 32: 29–25, 20–27, 25–22, 17–26, 9–5, 1–6[A], 11–7[B], 3–10, 5–1, 6–9, 1–6, 10–15, 6–13, 15–18, 13–17, 18–22, 17–21, 22–25, 21–17, 25–29, 17–22, White wins.

A—If 3–8, 11–4, 1–6, 4–8, 6–10, 8–11, etc., White wins.

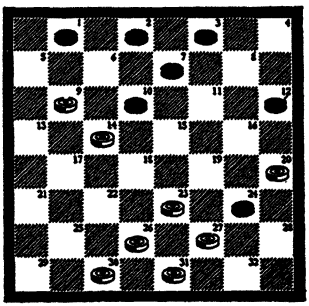
B—This additional sacrifice is necessary to gain the correct tempo for the win. An instructive point for the student.

You can't win every game—but win every game you can.

PROBLEM NO. 33

ROBERT MAR

BLACK–1, 2, 3, 7, 10, 12, 24



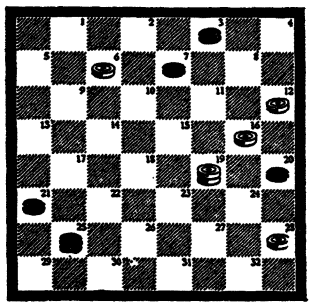
WHITE–9, 14, 20, 23, 26, 27, 30, 31

White to Play and Win

PROBLEM NO. 34

F. D. DILLON

BLACK–3, 7, 20, 21
KING–25



WHITE–6, 12, 16, 28
KING–19

White to Play and Win

SOLUTIONS

NO. 33: 20–16, 10–17, 27–20, 12–19, 23–16, 1–5, 9–6, 2–9, 16–11, 7–16, 20–11, 17–21, 26–22, 9–13, 22–18, 13–17, 18–14, 17–22, 14–10, 22–25, 10–6, 25–29, 6–1, 29–25, 31–26, 5–9, 1–6, 9–13, 26–22, 25–18, 11–7, 3–10, 6–22[A], White wins.

A—There is nothing to mar this gem by a noted player of long ago.

NO. 34: 6–2, 7–10[A], 2–6, 10–14, 6–9, 14–18, 9–14, 18–22, 14–17, 22–26, 12–8, 3–12, 28–24, 20–27, 19–15, 12–19, 15–29[B], White wins.

A—If 7–11, 16–7, 3–10, 2–6, 10–14, 6–9, 14–18, 9–14, 18–22, 19–23, 25–30, 14–17, 22–25, 17–22, 25–29, 12–8, White wins.

B—Similar to the gems of George Slocum, master of forcing tactics.

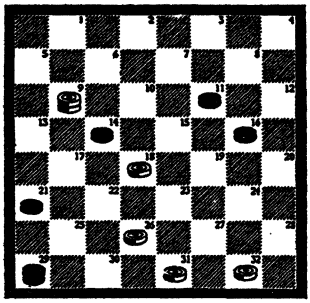
Amen!

I consider it a foolish notion of some writers to rank chess as the master of all games. In my opinion, chess, draughts, and Polish draughts are upon an equality.—JAMES WYLLIE

PROBLEM NO. 35

R. BUSH

BLACK–11, 14, 16, 21
KING–29



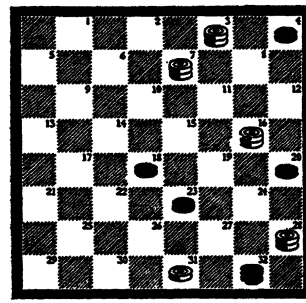
WHITE–18, 26, 31, 32
KING–9

White to Play and Win

PROBLEM NO. 36

PETER BENNETT

BLACK–4, 18, 20, 23
KING–32



WHITE–31 KINGS–3, 7, 16, 28

White to Play and Win

SOLUTIONS

NO. 35: 26–23, 14–17, 9–13, 17–22, 13–17, 22–25, 17–22, 25–30[A], 23–19, 16–23, 18–15, 11–25, 31–26, 23–27, 32–23, White wins.

A—16–20, 23–19, 25–30, 31–27, 30–25, 19–16, White wins.

NO. 36: 16–19, 23–27, 31–24, 20–27, 28–24, 27–31, 19–23, 18–27, 7–11, 4–8, 3–12, 32–28, 11–16, White wins.

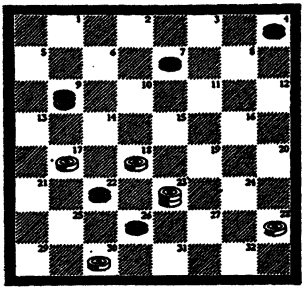
A Great Record

Henry Christie, of England, playing against the greatest checker team of all time (Gonotsky, Banks, Long, Lieber, Ginsberg, Reynolds, O'Grady, Bradford, Horr, Lieberman, Hanson, and Heffner) made the remarkable score of 1–2–37 draws! For such a fine score against this formidable aggregation Christie is entitled to a niche in the Checker Hall of Fame. (2nd International Match, 1927)

PROBLEM NO. 37

C. J. GREENSWORD

BLACK–4, 7, 22, 26
KING–9



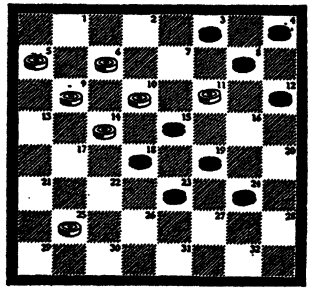
WHITE–17, 18, 28, 30
KING–23

White to Play and Win

PROBLEM NO. 38

DR. BROWN

BLACK–3, 4, 8, 12, 15, 18, 19, 23, 24



WHITE–5, 6, 9, 10, 11, 14, 25

White to Play and Draw

SOLUTIONS

NO. 37: 17–13, 9–6, 28–27, 26–31, 13–9!, 6–13, 30–26, 31–24, 26–17, 13–15, 28–3[A], White wins.

A—Not too difficult but very pleasing, never-the-less. If, at second move, Black plays 9–5 (instead of 9–6) then 13–9, 5–14, 18–9, and Black cannot save the piece on square 22.

NO. 38: 25–21, 18–22, 11–7, 22–25, 21–17, 25–30, 17–13, 30–26, 6–2, 26–22, 9–6, 22–18, 13–9, 23–26, 5–1, Drawn—A. (White "seesaws" 5–1, 1–5, etc. ad infinitum)

A—While not typical of this noted composer—whose specialty was 2x2's and 3x3's—this is worthy of his genius. Other "Fortress" positions (as the theme is well described) have been

published but Dr. Brown originated the idea and deserves credit for a fine setting.

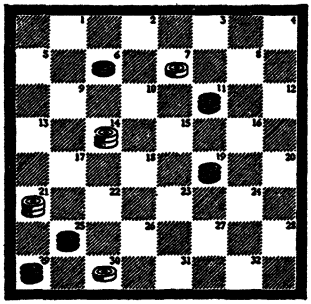
Rail Splitter and Wood Pusher

Lincoln played checkers in the White House, when relaxing from the cares of war and politics!

PROBLEM NO. 39

W. M. STEEL

BLACK–6 KINGS–11, 19, 25, 29



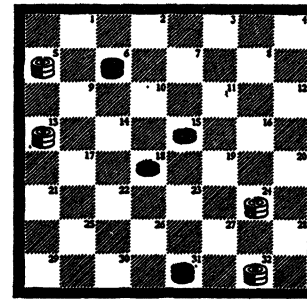
WHITE–7, 30 KINGS–14, 21

White to Play and Draw

PROBLEM NO. 40

AUTHOR UNKNOWN

BLACK–15, 18 KINGS–6, 31



WHITE–KINGS 5, 13, 24, 32

White to Play and Win

SOLUTIONS

NO. 39: 7–2, 25–22, 2–9, 22–17, 21–25!, 17–10, 9–14!!, 10–17, 25–22, 17–26, 30–7, Drawn.

NO. 40: 5–9, 6–10[A], 32–27, 10–14, 13–17![B], 14–21[C], 9–14, 18–22, 14–17, 21–14, 24–28, 31–24, 28–26, White wins.

A—If 6–1, 9–14, 18–23, 14–10, 15–18, 10–15, 18–22, 15–18, White wins.

B—27–23 looks good but it only draws, as an examination will show. 13–17 and the follow-up forces a beautiful, clean-cut win.

C—14–5, 17–14, etc. leads to the same win.

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11–15, 23–19, 9–14	3, 23	41, 94
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The Honor Roll

THE FOLLOWING named players and fans also helped in bringing this event to a successful conclusion:

BOB ANDERSON
BOB ARMSTRONG
N. W. BANKS
M/SGT. M. R. BARTON
JOHN BRADFORD
ED BRUCH
HAROLD BULLA
JOHN A. CASEY
A. W. CHAMBERS
W. H. CULVER
IRVING DAVIDS
VINCENT EHRMAN
BILL EUBANKS
FRANK FLEMING
DICK FORTMAN
H. A. FRANKEN
AL GEDNEY
THOMAS GLASGOW
ALVIE GLOVER
WILLIAM B. GRANDJEAN
LEONARD HALL
REV. J. A. HAMMOND
R.S. "BOB" HARRIS
H. W. HENDERSON
W. L. HENDERSON
JOHN C. HILKEY
FRANK HOGG
CHARLES E. HORN
M. L. HORTON
ART HUDDLESTON
EARL INGRAM
WALTER JAMESON
GENE JODON
MIKE KULICH
ANGELO LEONE
D. E. LETOURNEAU
LEO LEVITT
A. J. MANTELL
PAUL MARTINAK
JOHN MEYER
EVERETTE MC QUEEN
WILLIAM H. MILLER
WILLIAM E. MOIR
D. E. MORRIS
WILLIAM PENN MORRIS
ANTHONY MURPHY
JOHN R. PARRY
J. E. PEARCE
STANLEY PIONKE
LEONARD RABIN
JOHN RANK
TOM REGAN
LARRY RIEHLE
O. M. RUTHERFORD
A. H. SALES
ALEX SAMALMAN
PAUL SEMPLE
DR. LEWIS F. SCHREIBER
FRANK SCHRODER
BILL SCOTT
JOE SCRAVES
RUSSELL SHADE
BILL SHAW
HENRY SHAW
JOSEPH SMITH
B. W. SPENCER
CLARK SOPONAUGLE
NORMAN STANGER
WILLIAM STRAW
BILL STONEBACK
DAVID B. SUTTON
GROVER C. SWINNEY
TALBERT TAYLOR
HENRY TODER
GEORGE F. WALES
O. D. WHITE
WILLIAM G. WINTER
PROF. C. A. WOODARD
LOUIS E. WOODCOCK
G. P. YOUNGINGER
CLARENCE C. ZURN, SR.
and
"MR. ANONYMOUS"